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„Much have I travelled in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been,
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-brow'd Homer ruled as his demesne:
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez, when with eagle eyes
He stared at the Pacific — and all his men
Look'd at each other with a wild surmise —
Silent, upon a peak in Darien."

JOHN KEATS.

Magnam litterae Anglicae versionum Homericarum versibus compositarum subministrant copiam, de quibus magna cernitur iudicii diversitas. Etenim cum omnino magnis difficultatibus sit impeditum, si quis poetam Graecum in linguam quandam recentiorem transferre conatur, mirari non licet, quod saepe illiusmodi conamina sine ullo probabili fructu fuerunt.

Atque ego versiones Homericas Anglica lingua compositas inter se comparaturus huic muneri me satisfacturum esse spero, non omnes illos, qui Homerum Anglice reddere studuerunt, sed nullum praeter Chapmanum, Popium, Cowperum in collationem vocaturus. Cum enim ceterae versiones Homericae, quibus homines litterati litteras Anglicas locupletaverunt, aut tam nihili sint habendae, a iudice impetrari ut nequeat, ut diligentiorem instituat de eis quaestionem, aut tantum specimina, quibus singula quidem quomodo tractata sint perspici possit, neque vero in universum de inter-

pretis ingenio iudicium ferri queat: solos illos, quos dixi, tres viros dignos esse censeo, in quos paulo accuratius inquiratur.

Attamen pauca de eis, qui in duo, quae distinxi, posteriora genera referri possunt, praemittere operae pretium erit.

Atque primus quidem omnium **Arthurus Hall** Homerum in linguam Anglicam transferre conatus anno p. Chr. n. MDLXXXI decem priores Iliadis libros Anglice redditos edidit. De quo Thomas Wartonus in libro illo optimae notae, quem de historia poeseos Anglicae scripsit, hoc iudicat: „*This translation has no other merit than that of being the first appearance of a part of the Iliad in an English dress.*"

De **Hobbesii** et **Ogilbyi** versionibus sic fere iudicatur, apud illos virtutem poeticam prorsus desiderari. Popius quoque, quem subtilem iudicem his in rebus habendum esse puto, simile de illis iudicium fert: „*His (Hobbes's) poetry as well as Ogilby's, is too mean for criticism.*" Neque defuerunt etiam qui contenderent, in Hobbesii Homero duos tantummodo versus reperiri poetici coloris speciem prae se ferentes eosque legi in Iliadis libro VI.:

„*Now Hector met her with her little boy,*
That in the nurse's arms was carried;
And like a star upon her bosom lay
His beautiful and shining golden head."

Vna cum hoc loco aliquot versus ex primo libro desumptos afferre liceat, quibus quanta ille fuerit ingenii inopia atque ieiunitate melius intellegatur:

„*His bow and quiver both behind him hang,*
The arrows chink as often as he jogs,
And as he shot the bow was heard to twang,
And first his arrows flew at mules and dogs."

G. L. Craikus in libro, cui titulus est: „*Sketches of the History of Literature and Learning in England*" hoc dicit: „*For the most part, indeed, Hobbes's Iliad and Odyssey are no better than travesties of Homer's, the more ludicrous as being undesigned and unconscious. Never was there a more signal revenge than that which Hobbes afforded to imagination*

and poetry over his own unbelieving and scoffing philosophism by the publication of this work. It was almost as if the man born blind, who had all his life-time been attempting to prove that the sense which he himself wanted was no sense at all, and that that thing, colour, which it professed peculiarly to discern, was a mere delusion, should have himself at last taken the painter's brush and pallet in hand, and attempted, in confirmation of his theory, to produce a picture by the mere senses of touch, taste, smell and hearing."

Mentionem deinde facio **Drydeni**, qui Virgilii Aeneida reddere studens quamquam singula haud raro feliciter imitatus est, tamen in universum ad Latini exemplaris elegantiam non accessit. Hic Iliadis quoque primum librum particulamque sexti in suam linguam transferre conatus est. Quem cum Popius laudet, tum in eo reprehendendum esse censet, quod Chapmani versionem Homericam plus iusto spectaverit. Quam ob rem Popium ipsum vituperandum esse postea apparebit. Deinde Popius sic pergit: „*However, had he translated the whole work, I would no more have attempted Homer after him than Virgil, his version of whom (notwithstanding some human errors) is the most noble and spirited translation I know in any language.*"

Denique **Tickellum** commemoro Popii aequalem, qui primum Iliadis librum in linguam Anglicam translatum edidit. De quo libro Samuelis Iohnsonii iudicium attulisse sufficiet, qui in libro quem inscripsit: „*Lives of the English Poets*" hoc dicit: „*The poetical incident of most importance in Tickell's life was his publication of the first book of the Iliad as translated by himself, an apparent opposition to Pope's Homer of which the first part made its entrance into the world at the same time . . . To compare the two translations would be tedious, the palm is now given universally to Pope; but I think the first lines of Tickell's were rather to be preferred; and Pope seems to have since borrowed something from them in the correction of his own.*"

Iam vero transeundum est ad illos tres viros, quos supra nominavi, ad **Chapmanum**, **Popium**, **Cowperum**, de quorum

studiis in Homero vertendo collocatis iam disserendum erit. Ac primum quidem, ut recte iudicari possit, quatenus Graecum exemplar vertendo assecuti sint, antea, **quo loco illi viri in litteris Anglicis positi fuerint**, paucis adumbretur necesse est.

De **Chapmani** vitae conditionibus quae memoriae tradita sunt — et parva quidem notitia ad nos pervenit — non integram fidem habent, nam multa ex eis fabularum fictarum speciem prae se ferunt, ita ut idem huic poetae contigisse videamus quod Shaksperio: ut in narratiunculis, quae de eius vita versantur, commenta cum veris commixta sint. Quod omnino fere evenire solet, ubi ea, quae ab historia tradita sunt, non sufficiunt ad personam quandam satis depingendam. Natus est Georgius Chapmanus, Antonio Woodio auctore, anno MDLVII, alii vero nescio quo testimonio nisi anno MDLIX primam lucem eum conspexisse contendunt, in vico, ut videtur, „*Hitching Hill*," quae quidem coniectura inde fontem ducit, quod Chapmanus ab amico G. Brownio in eius „*Britannia's Pastorals*"

„*The learned shepherd of fair Hitching Hill*"

appellatur. Quid in pueritia egerit, qua ratione institutus fuerit, prorsus nescimus; id tantum pro comperto haberi licet, iuvenili aetate eum universitatem litterarum Oxoniensem adiisse, ubi quo modo vitam degerit Th. Wartonus [1]) haec narrat: „*He passed about two years at Trinity College in Oxford, with a contempt of philosophy, but in a close attention to the Greek and Roman classics. Leaving the university about 1576, he seems to have been led to London in the character of a poet.*" Londini dum vivit amicitia coniunctus erat cum Shaksperio, Spensero, Marlowio, Ben Jonsone, Daniele aliisque claris viris nec non favorem Walsinghami, viri civitatis gerendae peritissimi, assecutus est. Maxime autem ei favit Henricus, princeps de Wales, quem anno MDCXII mortuum in carmine, cui titulum imposuit:

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1) *The History of English Poetry, from the Close of the Eleventh to the Commencement of the Eighteenth Century.*

„*An Epicede, or Funeral Song*“ celebravit. Postea Roberti Carr comitis de Somerset gratiam et favorem sibi conciliavit. Vitam eius longius persequi cum non sit mei propositi, id tantum addo, saepe eum in res adversas incidisse. „*Chapman,*“ ait Giffordus, „*died, I fear, poor and neglected.*“ Diem obiit supremum anno MDCXXXIV, qua de re A. Woodius hoc dicit: „*At length this most eminent and reverend poet, having lived 77 years in this vain and transitory world, made his last exit in the Parish of St. Giles's in the Fields, near London, on the twelfth day of May, in sixteen hundred and thirty four, and was buried in the yard on the south side of the church of St. Giles.*“ Mores eius Woodius his verbis delineat: „*A person of most reverend aspect, religious and temperate, qualities rarely meeting in a poet.*“ Quae ita accipienda esse puto, ut Chapmanus a feroci illius temporis et libidinosa, cui plerique poetae indulgebant, vitae consuetudine sese abstinuisse amicusque fuisse castitatis et sobrietatis credendus sit. Atque idem de eo Oldysius iudicat: „*Chapman preserved, in his conduct, the true dignity of poetry, which he compared to the flower of the sun, that disdains to open its leaves to the eye of a smoking taper.*“ Homerum in lucem edere incepit Chapmanus anno MDXCVIII. Duodeviginti annis post editio eius totius Homeri publici iuris facta est. Neque minus Musaeum Hesiodique opera et dies in linguam Anglicam transtulit. Atque omnino in omni fere poeseos genere versatus est: nam in carminibus quoque lyricis et fabulis scenicis conscribendis operam collocavit suam, ex quibus „*The Shadow of Night*“ et carmen illud funebre in mortem principis de Wales compositum verum poetam Chapmanum fuisse optime docent. Neque vero idem iudicari potest de eius fabulis scenicis, nam licet partes earum, quae lyricum quendam vel epicum colorem habent, ingenium poeticum prodant, tamen ipsam vim dramaticam — sit venia vocabulo — ut assequeretur, ei non contigit. Qua de re Robertus Chambersius in encyclopaedia litterarum Anglicarum verba faciens hoc dicit: „*Previous to this, Chapman had translated part of the Iliad; and his lofty fourteen-syllable*

rhyme, with such lines as the following, would seem to have promised a great tragic poet:

„From his bright helm and shield did burn a most unwearied fire,
Like rich Autumnus' golden lamp, whose brightness men admire,
Past all the other host of stars, when with his cheerful face,
Fresh wash'd in lofty ocean waves, he doth the sky enchase.“

Sed ad hoc iudicium non possum accedere. Versus enim illi a Chambersio laudati quamvis Chapmanum praeclarum poetam epicum fuisse ostendant, tamen non habent unde eum bonum tragicum quoque fuisse appareat. Qua occasione data Caroli Lambii de Chapmani operibus scenicis iudicium praetermittere nolui, qui in „*Specimens of English Dramatic Poets*“ hunc in modum disserit: „*The selections which I have made from this poet are sufficient to give an idea of „that full and heightened style“ which Webster makes characteristic of Chapman. Of all the English play-writers, Chapman perhaps approaches nearest to Shakespeare in the descriptive and didactic, in passages which are less purely dramatic. Dramatic imitation was not his talent. He could not go out of himself, as Shakespeare could shift at pleasure, to inform and animate other existences; but in himself he had an eye to perceive, and a soul to embrace all forms. He would have made a great epic poet, if indeed he has not abundantly shown himself to be one; for his Homer is not so properly a translation as the stories of Achilles and Ulysses re-written.*“ Henricus Hallamus in libro, cui titulus est: „*Introduction to the Literature of Europe in the fifteenth, sixteenth and seventeenth centuries*“ hoc omnino iudicat: „*Chapman deserves no great praise for his „Bussy d'Amboise.“ The style in this and in all his tragedies is extravagantly hyperbolical; he is not very dramatic . . . Yet he has more thinking than many of the old dramatists; and the praise of one of his critics, though strongly worded, is not without some foundation, that we „seldom find richer contemplations on the nature of man and the world.“ There is also a poetic impetuosity in Chapman, such as has redeemed his translation of Homer, by which we are hurried along. His tragi-comedies, „All Fools“ and*

„*The Gentleman-Usher,*“ *are perhaps superior to his tragedies.*“ De comoedia „*All Fools*“ in „*Retrospective Review,*“ vol. V., hoc iudicium legimus: „*The characters in general are well sustained; the dialogue is spirited; and the incidents interesting and agreeable; added to which the versification is rich and musical, and many passages of considerable poetical merit are scattered over it. The talents of Chapman nowhere appear to so great advantage.*“ Magno videmus studio flagrantem aetatem nostram ad tempus illud, quo Elisabetha regina floruit, perscrutandum, quod mirari non licet, nam ubi primum in Shaksperium inquiri a doctis viris coeptum est, fieri non potuit, quin, ut toti illi aetati adferretur lux, laboraretur. Hazlittus in „*Lectures on the Dramatic Literature of the Age of Elizabeth*“ „*He, indeed,*“ inquit, „*overlooks and commands the admiration of posterity, but he does it from the tableland of the age in which he lived. He towered above his fellows „in shape and gesture proudly eminent,*“ *but he was one of a race of giants, the tallest, the strongest, the most graceful and beautiful of them; but it was a common and a noble brood.*“ Ac profecto illis praeclaris ingeniis, quae una cum Shaksperio effecerunt, ut aetas illa litterarum Anglicarum vere aurea vocari debeat, Chapmanus adnumerandus est. Emersonus huius nostri temporis scriptor bonae notae in libro suo „*English Traits*“ appellato hunc in modum lectorem interrogat: „*How came such men as King Alfred and Roger Bacon, William of Wykeham, Walter Raleigh, Philip Sidney, Isaac Newton, William Shakespeare, George Chapman, Francis Bacon, George Herbert, Henry Vane, to exist here?*“ Videmus ergo ab hoc viro Chapmano sedem inter Shaksperium et Baconem honoratissimo loco concessam esse. Quibus ex viris illustribus Emersonus deinde hoc quaerit: „*What food they ate, what nursing, school and exercises they had, which resulted in this mother — wit, delicacy of thought, and robust wisdom?*“ Alium denique locum ex eodem libro repetitum ubi attulero, de Chapmano satis dictum fore puto: „*How many volumes of well-bred metre we must jingle through before we can be filled, taught,*

renewed! We want the miraculous; the beauty which we can manufacture at no mill — can give no account of; the beauty of which Chaucer and Chapman had the secret!"

Venio nunc ad **Alexandrum Popium**, anno MDCLXXXVIII Londini natum. Cuius cum educatio multis rebus adversis impediretur, ingenii demum vi et quo flagrabat discendi desiderio factum est, ut litterarum scientia satis imbueretur. Vniversitatem ullam litterarum adire ei non concessum fuit, cum fidem catholicam profiteretur. De primis eius carminibus iudicare praetermitto, cum elegantia poetica in „*Essay on Criticism*" demum appareat. Qua in re id potissimum miramur, quod hoc carmen, quo quantam iam ad animi et iudicii maturitatem pervenerit, optime perspicitur, anno vitae undevicesimo fecit. Sed maiorem etiam virtutem poeticam prodit carmen „*The Rape of the Lock*" inscriptum, de quo G. Spaldingus in historia quam conscripsit litterarum Anglicarum hoc iudicat: „*It is the best of all mock-heroic poems, and incomparably beyond those of Tassoni and Boileau, its Italian and French models. The sharpest wit, the keenest dissection of the follies of fashionable life, the finest grace of diction, and the softest flow of melody, come appropriately to adorn a tale in which we learn how a fine gentleman stole a lock of a lady's hair. And the gay mockery of human life and action is interwoven, in the fantastic freaks of the benignant sylphs and malevolentg nomes, with a parody, not less pleasant, of the supernatural inventions by which serious poetry has been wont to attempt the elevating of reality into the sphere of the ideal.*" Acrior animi ardor quam in ceteris eius operibus elucet in duobus aliis carminibus, quorum alterum inscribitur: „*Epistle of Eloisa to Abelard*," alterum: „*Elegy on an Unfortunate Lady.*" Sublimibus autem et grandibus sententiis refertum est illud „*The Messiah*" inscriptum, carmen omnem in partem accuratissime elaboratum. Popius iam antea in vertendis veteribus poetis versatus, hortantibus amicis anno MDCCXII Homeri Iliadem convertere incepit. Odysseam autem non solus transtulit, sed una cum duobus aliis viris, qui eius morem et scribendi rationem diligentis-

sime imitati fere suum fecerant, ita ut huius poematis anno MDCCXXV in lucem editi tantum XII priores libri a Popio ipso, posteriores ab illis duobus, Fentone et Broomio in linguam Anglicam translati sint. Popius suam Homeri versionem magna adnotationum quam ad historiam tam ad elegantiae artem spectantium copia instructam subscriptionis lege, ut ita dicam, edidit. Quae res, cum magnum lucrum fecisset, facultatem ei dedit villam emendi, ubi reliquam vitae partem curis vacuam et otiosam degit. Attamen concedere nequeo Popio, quod dicit:

„*And thanks to Homer, since I live and thrive,*
Indebted to no prince or peer alive."

Nam quaestus ille qui ex edito Homero redundaverat, re vera nihil aliud erat nisi tributum quoddam ab hominibus conditione et opibus florentibus Popio, cum optime de litteris Anglicis meruisset, redditum. In satira „*The Dunciad*" contra adversarios scripta multum acuminis et inventionis in rem valde indignam perdidit. Denique ex eis, quae in postrema vita scripsit, haud exigua laus tribuenda est libro „*Essay on Man*" inscripto, quippe in quo rem amplissimis finibus circumscriptam prudenter coercuerit nec sine praeclara elegantiae poeticae laude. Epistolas Popii valde dilucide et emendate conscriptas inter optima huius generis in litteris Anglicis exempla referendas esse censeo. In litteris ad amicas mulieres scriptis elegantia et venustas quaedam Franco - Gallica inest neque vero semper importuna. Vita excessit anno MDCCXLIV in villa sua in litoribus Thamisii sita. Corpore erat debili et mala valetudine saepe oppressus est. Floruit Popius reginae Annae aetate, quam per longum tempus viri docti sine iure auream litterarum Anglicarum vocabant. Quod huic aetati singulare ac proprium sit optime cernitur in Popio poeta et Addisone prosae orationis scriptore, uterque enim formam magis quam rem spectat, apud utrumque politio quaedam externa et elegantia Franco-Gallica, quae ad Boileauii potissimum praecepta conformata est, reperitur. Spaldingus hac de aetate disserens sic iudicat: „*Subjecting themselves cordially to the*

laws of that French school of criticism, of which Dryden and his contemporaries had been in part disciples, they exhibited, perhaps more thoroughly than the literary men of Louis the Fourteenth's court, the results to which those laws tend." Desideratur in Popii operibus poeticis maximam partem didacticis grande illud et sublime genus dicendi. „*It has been said,*" inquit Spaldingus, „*that Pope never tried to be pathetic except twice; and this is scarcely an unfair description of his tone of sentiment. All the poetry of his school was carefully prepared for a refined and somewhat finical class of readers, who shrunk from the idea of being called on to fancy any scenes, more stormy than those of their own level and easy life.*" Ethica Popii poemata carent quidem altitudine vere philosophica, sed ubicunque in eis subtilis consideratio psychologica cernitur. Quem praeter ceteros poetas admiratus est, Drydenum semper fere in manibus tenuit et ipse fassus est, se huic suam in versibus condendis facilitatem debere. Sed hanc ipsam versificandi „*fatal facility*" fuerunt, qui reprehenderent. Sic Cowperus, „*Pope,*" inquit, „*has*

Made poetry a mere mechanic art
And every warbler has his tune by heart."

Priusquam autem hunc poetam relinquimus, afferam liceat locum ex Roberti Chambersii „*Cyclopaedia of English Literature,*" ubi de illo in universum sic iudicat: „*He was undoubtedly more the poet of artificial life and manners than the poet of nature. He was a nice observer and an accurate describer of the phenomena of the mind, and of the varying shades and gradations of vice and virtue, wisdom and folly. He was too fond of point and antithesis, but the polish of the weapon was equalled by its keenness. His wit, fancy and „good sense" are as remarkable as his satire. His elegance has never been surpassed, or perhaps equalled: it is a combination of intellect, imagination, and taste, under the direction of an independent spirit and refined moral feeling. If he had studied more in the school of nature and of Shakspeare, and less in the school of Horace and Boileau, if he had cherished the frame and spirit in which he composed the „Elegy" and*

he „Eloisa,“ and forgot his too exclusive devotion to that which inspired the „Dunciad,“ the world would have hallowed his memory with a still more affectionate and permanent interest than even that which waits on him as one of our most brilliant and accomplished English poets.“

Reliquum est, ut quem locum **Cowperus** in litteris Angicis tenuerit, brevibus demonstretur. Guilielmus Cowperus anno MDCCXXXI in vico, qui *„Great Berkhamstead“* vocatur, in comitatu Hertfordiano sito, in vitam ingressus est. Corpore debili et natura pavida praeditus tamen leporis facetiaruinque sensu non carebat. Hominum ingenia et mores bene novit, sed pro animi timiditate publico munere nunquam functus est. Id enim potissimum spectabat, ut sibi soli solus viveret. Nam iam inde a pueritia interdum animi perturbatione, posterioribus autem vitae annis nonnunquam ipsius vesaniae gravi impetu vexatus est. Qua re commotus, Londini tumultu relicto, rus se recepit, ubi quietam accommodatamque naturae suae vitam degit una cum amicis nonnullis fidelibus, quibus aliquando contigit, ut eius animi aegritudinem tollerent. Poesi operam navavit quinquagesimo vitae anno iamiam peracto. Prima eius carmina anno MDCCLXXXII edita sunt. Tomus alter in lucem prodiit anno MDCCLXXXV, qui inscribitur *„The Task,“* de quo poemate illo tempore omnium assensu comprobato Robertus Southeyus, qui opera Cowperi edenda curavit, haec dicit: *„„The Task“ was at once descriptive, moral, and satirical. The descriptive parts everywhere bore evidence of a thoughtful mind and a gentle spirit, as well as of an observant eye; and the moral sentiment which pervaded them gave a charm in which descriptive poetry is often found wanting. The best didactic poems, when compared with the Task, are like formal gardens in comparison with woodland scenery.“* Sed illis poematis conscribendis Cowperi vis ingenii valde videtur atte-

1) *Private Correspondence of William Cowper with several of his most intimate friends. Published from the Originals in the possession of his Kinsman, John Johnson, L. L. D. 3. Ed. 2 Vol. London 1824.*

nuata esse. Quod ipse fassus est in epistola ad I. Newtonum data [1]): „*It may seem strange, but it is true, that after having written a volume, in general with great ease to myself, I found it impossible to write another page. The mind of man is not a fountain, but a cistern; and mine, God knows, a broken one.*“ Nihilominus Homerum convertere ausus est. Totum opus anno MDCCXCI subscriptionis lege in lucem prodiit, paucis deinde annis post alteram editionem vulgavit, sed priori valde dissimilem, quo factum est, ut illam submovere non posset. Quibus autem rebus ad Homerum iterum edendum commotus sit et quas regulas hac in re sibi praescripserit, Cowperus cum Iosepho Hill per litteras communicavit. Dicit enim in epistola [1]) ante diem quartum Calendas Apriles anni MDCCXCIII scripta haec: „*I am now busied in preparing Homer for his second appearance. An author should consider himself as bound not to please himself, but the public; and so far as the good pleasure of the public may be learned from the critics, I design to accommodate myself to it. The latinisms, though employed by Milton, and numbered by Addison among the arts and expedients by which he has given dignity to his style, I shall render into plain English; the rougher lines, though my reason for using them has never been proved a bad one, so far as I know, I shall make perfectly smooth; and shall give body and substance to all that is in any degree feeble and flimsy.*“ De hac altera editione iudico cum Roberto Southeyo, qui, cur prior editio alteri praeferenda sit, hisce demonstrat: *Whoever has perused the Translator's letters must have perceived that he had considered with no ordinary care the scheme of his versification, and that when he resolved upon altering it in a second edition, it was in deference to the opinion of others. It seems to the Editor that Cowper's own judgment is entitled to more respect than that of any, or all his critics; and that the version which he composed when his faculties were most active and his spirits least subject to depression, — indeed in*

1) *Private Correspondence of William Cowper, etc.*

the happiest part of his life, — ought not to be superseded by a revisal, or rather reconstruction, which was undertaken three years before his death, — not like the first translation as „a pleasant work, an innocent luxury,“ the cheerful and delightful occupation of hope and ardour and ambition, — but as „a hopeless employment,“ a task which he gave in „all his miserable days, and often many hours of the night,“ seeking to beguile the sense of utter wretchedness, by altering as if for the sake of alteration.“ Editio prima, qua ego quoque nunc utor, locum suum in litteris Anglicis hunc usque ad diem obtinuit, alterius autem editionis immutatae nunc homines vix mentionem faciunt. Simili quoque fortuna — nam „habent sua fata libelli“ — usum est immortale illud Tassonis poema, quo Hierosolyma liberata celebravit, quod, quamquam sibi ipsi aliud persuasum erat, novatum iterum edidit, et quidem ut Cowperus posterioribus demum vitae annis, cum ingenii acies hebetata erat. Quo factum est, ut haec altera eius poematis editio, quam non nisi in utraque magna Tassonis operum collectione vulgatam esse puto, brevi temporis spatio oblivione obrueretur; contra dici vix potest Hierosolyma liberata, ut primum e calamo poetae profluxerant, quoties edita sint. Vltimam Cowperus degit vitam multis calamitatibus vexatam. Vanis tristitiae ex superstitiosa religione ortae angoribus sollicitatum continuo metus tenuit poenarum quas vita peractà sibi imminere putabat. Vltimum Cowperi carmen „*The Castaway*“ elegantia plenum eius vim poeticam illo etiam tempore non fractam fuisse demonstrat. Mortem occubuit Cowperus anno MDCCC vitam miseriarum plenissimam finiens. Fuit quasi praenuntius recentioris illius litterarum Anglicarum aetatis splendidae, quas Scottus, Moorius, Byron ad summam altitudinem adduxerunt. Rigidae et tralaticiae consuetudinis, quae saeculo modo antecedente, quominus vis poetica libere explicaretur, impedimento fuerat, repagula perfringens primus est, quem sibi ipsi aliquid vindicantem videamus. Omnino eius poesis ad religionem spectabat. Canendo celebravit vitam domesticam Britannorum, sed etiam ad altiores res accessit. Procul

coetu hominum vivens, remotus a Londini turba et — Horatii verba mea faciam — a „confusae sonu urbis illactabili murmure," participat magnarum illius temporum totum fere orbem terrarum concutientium. Admirabili generis humani libertatis amore incensus exclamat:

„'t is liberty alone that gives the flower
Of fleeting life its lustre and perfume;
And we are weeds without it."

Fuerunt qui Cowperum compararent cum Alfierio Italorum poeta neque negari potest multa singularia his viris communia esse. Reperitur talis comparatio in Macaulayi libro *„Critical and Historical Essays"* inscripto, qua hoc loco allata a Cowpero discedam. Scite autem historicus ille praclarissimus *„The forerunner,"* inquit, *„of the great restoration of our literature was Cowper. His literary career began and ended at nearly the same time with that of Alfieri. They both found poetry in its lowest state of degradation, feeble, artificial and altogether nerveless. They both possessed precisely the talents which fitted them for the task of raising it from that deep abasement. They cannot, in strictness, be called great poets. They had not, in any very high degree, the creative power,*

„The vision and the faculty divine;"

but they had great vigour of thought, great warmth of feeling, and what in their circumstances, was above all things important, a manliness of taste, which approached to roughness. They did not deal in mechanical versification and conventional phrases. Liberty was the muse of Alfieri, Religion was the muse of Cowper. In their hatred of meretricious ornament, and of what Cowper calls „creamy smoothness," they erred on the opposite side. Their style was too austere, their versification too harsh." Queritur uterque acerbissime de aetatis, qua est, inscitia et perverso iudicio idque emendare studet. Dicit Cowperus:

„Manner is all in all, whate'er is writ,
The substitute for genius, taste and wit."

Similem in modum Alfierius despicatui habet tragoedias a

oetis Italicis, qui ante ipsum fuerant, scriptas, quod cernitur in verbis eius hisce: *„Mi cadevano dalle mani per la languidezza, trivialità e prolissità dei modi e del verso, senza parlare poi della snervatezza dei pensieri. Or perchè mai questa nostra divina lingua, sì maschia anco, ed energica, e heroce in bocca di Dante, dovra ella farsi così sbiadata ed languida nel dialogo tragico?“ „To men thus sick of the languid manner of their contemporaries ruggedness,“* iure optimo dicit Macaulayus, *„seemed a venial fault, or rather a positive merit.“*

Atque nunc quidem, ubi **Chapmani**, **Popii**, **Cowperi** mores et ingenia quam brevissimis describere et quonam in litteris Anglicis positi fuerint loco, ostendere conatus sum, ad id, quod in toto hoc munere mihi propositum est, accedere licet, ad **comparationem** dico **versionum Homericarum ab illis tribus viris compositarum.** Qua in re cum alia spectanda sint, tum tria digna mihi videntur esse, de quibus paulo accuratius ac subtilius disputetur. Primum enim de **origine**, deinde de **ratione in versibus condendis adhibita**, tertio denique loco de **dicendi genere**, quo in vertendo viri illi usi sint, disserendum esse arbitror.

Primum igitur de **origine** illarum **versionum** quaeramus, h. e. quibus potissimum rebus unusquisque ex illis tribus poetis ad Homerum vertendum commotus sit, videamus. Ac profecto ut, si quis vitae cuiusdam viri imaginem exprimere volet, is amore et studio huius rei inflammatus sit necesse erit, ita is quoque, qui scriptorem quendam alienum in suam linguam transferre conatur, huius rei studio ac voluntate teneatur oportet, si modo dignam alieno exemplari imaginem procreare vult.

Atque huic quidem rei, quae necessario a quoque interprete postulari debet, solus **Chapmanus** satisfecit. Sed huius poetae Graeci amor et studium, cum fere lymphaticum vocari possit, nescio an magis laudandum quam aliqua ex parte reprehendendum sit. In praefatione ad lectorem, *„Of all books,“* inquit, *„extant in all kinds Homer in the first and best.“* Ostendit quoque nimium eius animi fervorem locus in epistola dedicatoria *„To The High Born Prince of*

Men, Henry, Thrice Royal Inheritor To The United Kingdoms of Great Britain, etc.," ubi de Homero, quem aliquodam prolegomenon loco „*The Prince of Poets*" vocat, hoc dicit:

„. . . *O! 't is wond'rous much,*
Though nothing prized, that the right virtuous touch
Of a well written soul to virtue moves;
Nor have we souls to purpose, if their loves
Of fitting objects be not so inflamed.
How much then were this kingdom's main soul main'd,
To want this great inflamer of all powers
That move in human souls! All realms but yours
Are honour'd with him, and hold blest that state
That have his works to read and contemplate:
In which humanity to her height is raised,
Which all the world, yet none enough, hath praised;
Seas, earth, and heaven, he did in verse comprise,
Out-sung the Muses and did equalize
Their king Apollo; being so far from cause
Of Princes' light thoughts, that their gravest laws
May find stuff to be fashioned by his lines.
Through all the pomp of Kingdoms still he shines,
And graceth all his gracers. Then let lie
Your lutes and viols, and more loftily
Make the heroics of your Homer sung,
To drums and trumpets set his angel's tongue,
And, with the princely sport of hawks you use,
Behold the kingly flight of his high muse,
And see how, like the phoenix, she renews
Her age and starry feathers in your sun,
Thousands of years attending, every one
Blowing the holy fire, and throwing in
Their seasons, kingdoms, nations, that have been
Subverted in them; laws, religions, all
Offer'd to change and greedy funeral;
Yet still your Homer, lasting, living, reigning,
And proves how firm truth builds in poets' feigning."

Popius lucri faciendi causa ad Homerum vertendum accessit, qua de re Iohnsonius in libro, qui „*Lives of the English Poets*" inscribitur, haec dicit: „*The next year (1713) produced a bolder attempt, by which profit was sought as well as praise. The poems which Pope had hitherto written, how-*

ever they might have diffused his name, had made very little addition to his fortune. The allowance which his father made him, though proportioned to what he had, it might be liberal, could not be large; his religion hindered him from the occupation of any civil employment; and he complained that he wanted even money to buy books. He therefore resolved to try how far the favour of the public extended, by soliciting a subscription to a version of the Iliad with large notes." Atque Popius quod secure et ad suum arbitrium vivere potuisset, id se soli Homero debere postea ipse fassus est. Quare fieri non potuit quin vero laboris sui studio et amore careret, quod ex Iohnsonii hisce verbis apparet: „*Pope, having now emitted his proposals, and engaged not only his own reputation, but in some degree that of his friends who patronized his subscription, began to be frighted at his own undertaking, and finding himself at first embarassed with difficulties, which retarded and oppressed him, he was for a time timorous and uneasy, had his nights disturbed by dreams of long journeys through unknown ways, and wished, as he said, „that somebody would hang him.*"" Solo quaestu quem ex labore suo sibi redundaturum esse sperabat, ad Homerum vertendum eum impulsum fuisse, luculenter quoque ea re cernitur, quod cum ad Odysseam vertendam duos adiutores sibi ascivisset, his exiguam tantum mercedulam reddidit, sibi ipsi autem maximam quaestus partem vindicavit. Iohnsonius [1]), „*In the patent,*" inquit, „*instead of saying that he had „translated" the Odyssey, as he had said of the Iliad, he says, that he had „undertaken" a translation.*"

Cowperus deinde Homerum eo animo vertere incepit, ut hac re quasi medicina animi sui perturbationem sublevaret. Attamen interdum se ipse accusat, quod laborem susceperit opinionibus suis de rebus divinis nullo modo convenientem. Ei quoque in Homero vertendo multae difficultates videntur occurrisse. Denique nonnullos locos ex eius epistolis desumptos afferam liceat, quibus id quod

1) *Lives of the English Poets.*

dixi confirmetur: *„One day, being in such distress of min as was hardly suppportable, I took up the Iliad; and merel to divert attention, and with no more preconception of wha I was then entering upon, than I have at this moment o what I shall be doing this day 20 years hence, translated th twelve first lines of it. The same necessity pressing me again I had recourse to the same expedient, and translated more* [Litterae ad I. Newtonem datae tertio die ante Nonas Decembres anni MDCCLXXXV [1])]. *„I have many kind friends, who, like yourself, wish that, instead of turning my endeavours to a translation of Homer, I had proceeded in the way of original poetry . . . It may seem strange, but it is true, that after having written a volume, in general with great ease to myself, I found it impossible to write another page . . . . A whole year I waited, and waited in circumstances of mind that made a state of non-employment peculiarly irksome to me. I longed for the pen, as the only remedy, but I could find no subject: extreme distress of spirit at last drove me, as, if I mistake not, I told you some time since, to lay Homer before me, and translate for amusement. Why it pleased God that I should be hunted into such a business, of such enormous length and labour, by miseries for which He did not see good to afford me any other remedy, I know not. But so it was; and jejune as the consolation may be, and unsuited to the exigencies of a mind that once was spiritual, yet a thousand times have I been glad of it; for a thousand times it has served at least to divert my attention, in some degree, from such terrible tempests as I believe have seldom been permitted to beat upon a human mind. Let my friends, therefore, who wish me some little measure of tranquillity in the performance of the most turbulent voyage that ever Christian Mariner made, be contented, that, having Homer's mountains and forests to windward, I escape, under their shelter, from the force of many a gust that would almost overset me; especially when they consider that, not by choice, but by necessity I make*

1) *Private Correspondence of William Cowper, etc.*

hem my refuge" [Epistola ad I. Newtonem idibus Ianuaris anni MDCCLXXXVII scripta [1])]. „*As to Homer, I m sensible that, except as an amusement, he was never worth ny meddling with; but, as an amusement, he was to me inaluable*" [Epistola ad I. Newtonem octavo die ante Calenas Iulianas anni MDCCXCI scripta [1])]. „*Alas! what is a hole poem, even one of Homer's, compared with a single asiration that finds its way immediately to God; though clothed n ordinary language, or perhaps not articulated at all. These re my sentiments as much as ever they were, though my days re all running to waste among Greeks and Trojans*" [Epistola d I. Newtonem undecimo die ante Calendas Sextiles anni MDCCXCI scripta [1])]. „*I am now giving the last touches o a work which, had I foreseen the difficulty of it, I should ever have meddled with*" [Epistola ad Iosephum Hill sexto die ante Nonas Maias anni MDCCXC data [1])].

Iam vero videamus, quam in **versibus condendis** rationem interpretes iniverint, nam metrum quasi sceletus est — si ita dicere licet — cui ipsum poeseos corpus impositum est.

Chapmanus in Iliade vertenda versibus usus est iambicis ex septem pedibus constantibus et ea lege obstrictis ut bini versus in eundem sonum exirent. Ac profecto cum omnino lingua Anglica ita comparata sit, ut hexametrum Homericum nullo modo admittat, illud metrum, quod Chapmanus ad vertendam Iliadem sibi elegit, proxime accedit ad hexametrum, multoque magis huic conveniens est quam versus iambici quinque ex pedibus constantes quos in vertenda Odyssea adhibuit. Errat igitur Th. Wartonus [2]) dicens: „*Chapman labours with the inconvenience of an awkward, inharmonious, and unheroic measure, imposed by custom, but disgustful to modern ears.*" Atque Chapmanus ipse quotiescunque propter hoc vel simile quiddam reprehendebatur, sincero iudicio respondit:

1) *Private Correspondence of William Cowper, etc.*

2) *The History of English Poetry, from the Close of the eleventh to the Commencement of the eighteenth Century.*

„. . . this long poem asks this length of verse.“

Sed etiam in Odyssea quamquam alio metro usus est, fervor ille huic poetae proprius non desideratur. Qua occasione data hoc loco haud inepte me allaturum esse puto, quod Singerus in eis, quae ante Chapmani *„Hymns of Homer“* a se edita praefatus est, de ratione a Chapmano in versibus componendis adhibita iudicat: *„One of the peculiarities of Chapman's versification is the interlacing of the verses, or the running of the lines one into the other, so that the sense does not close with the couplet; this is what the French critics object to under the name of „Enjambement des vers,“ and is what made Ben Jonson say, that the translations of Homer and Virgil in long Alexandrines were but prose. The practice, however, when not injudiciously excessive in its use, gives freedom and spirit to long compositions, while the strict observance of confining the sense to terminate with the couplet gives a stiff and formal air, and makes one rather seem to be reading a string of epigrams, than a poem.“*

Popius versionem suam composuit ex versibus iambicis quinque ex pedibus constantibus, eosque lege illa quam nos *„Reim“* dicimus astrinxit. Quod iam supra commemoratum est, multam operam et curam Popium in formam operum suorum impendisse, id etiam cadit in versionem Homericam, in qua singuli versus magno nitore et numeris dulce sonantibus splendent. Sed facilitas eius qua similes versuum exitus effecit, lectorem fatigare solet, quod poetam ipsum non fugisse videtur, nam quod saepissime tertium quemque versum simili exitu consonantem conformavit, id eo animo eum fecisse puto, ut illam molestam similitudinem evitaret. Praeceptum Boileauii,

„Que toujours dans vos vers le sens coupant les mots
Suspende l'hémistiche, en marque le repos,“

diligenter secutus id fere anxie vitare studet, quod *„Enjambement des vers“* vocant. Atque omnino uno verbo de Popii versione Homerica sic iudicari potest, ut Homerus illo vestimento indutus, quo Popius eum involvit, poeta videatur

sse aulicus Ludovici XIV in falsae artis praeceptis exer-
itatus.

Cowperus usus est versu ex quinque iambis constante
ed ita comparato ut similes versuum exitus vitarentur, quod
ersuum genus Britanni *„blank-verse“* vocant. Cowperus
ı libro quem primum in lucem edidit, rationem quam in
ersibus condendis abhibendam esse censeret, cum lectori-
ıus communicaverat. Quo in libro ubi cum contemtu et
astidio in versus illo tempore adhibiti *„creamy smoothness“*
ncrepuit, exclamat:

> *„Give me the line that ploughs its stately course*
> *Like a proud swan conquering the stream by force;*
> *That, like some cottage beauty, strikes the heart,*
> *Quite unindebted to the tricks of art.“*

Candidam ac simplicem dicendi rationem qua Cowperus
versus composuit, sermoni Homerico valde convenientem
esse puto. Sed dolendum est, quod Cowperus legem illam
secundum quam exitus versuum consonarent, prorsus asper-
natus est. *„Blank-verse,“* dicit criticus quidam Britan-
nus, *„seems to be verse only to the eye.“* Poesi Cowperi,
cum omni ornamento et ingenii luxuria prorsus careat, illa
lege quasi fulciente quodam fundamento opus est. Neque
etiam alia re nisi usu illius *„blank-verse“* fit ut Cowperi
versio saepe lectori nimis ad vulgarem dicendi consuetudinem
conformata esse videatur.

Reliquum est ut de **dicendi genere** interpretum dis-
seratur.

Observato ordine temporis primum de **Chapmano** verba
faciam. Qui quibus rationibus et praeceptis in opere
suo conficiendo usus sit, ipse nobiscum communicat in
„The Preface to the Reader“: *„It is the part of every knowing
and judicial interpreter, not to follow the number and order
of words, but the material things themselves, and sentences to
weigh diligently; and to clothe and adorn them with words
and such a style and form of oration, as are most apt for the
language into which they are converted.“* Et in praeclarissimo
carmine ad lectorem:

„Custom hath made even th' ablest agents err
„In these translations; all so much apply
Their pains and cunnings word for word to render
Their patient authors, when they may as well
Make fish with fowl, camels with whales, engender,
Or their tongue's speech in other mouths compell.“

Grave et incitatum dicendi genus, quod in Chapmani versione cernitur, toti illi aetati respondet, qua hic poeta erat. *„The earnestnesss and passion,“* inquit Carolus Lambius [1]), *„which he has put into every part of these poems would be incredible to a reader of mere modern translations. His almost Greek zeal for the honour of his heroes is only paralleled by that fierce spirit of Hebrew bigotry with which Milton, as if personating one of the zealots of the old law, clothed himself when he sat down to paint the acts of Samson against the uncircumcised . . . . He makes his readers glow, weep, tremble, take any affection which he pleases, be moved by words, or in spite of them be disgusted and overcome that disgust.“* Quod iudicium valde mihi probatur neque facere possum quin sequentia quoque Lambii [1]) verba comprobem: *„The great obstacle to Chapman's translations being read is their unconquerable quaintness. He pours out in the same breath the most just and natural, and the most violent and forced expressions. He seems to grasp whatever words come first to hand during the impetus of inspiration, as if all the other must be inadequate to the divine meaning.“* Quod ab insipientibus quibusdam criticis stulta animi caecitate implicitis de Shaksperio dictum est: *„Mighty faults counterpoised by mighty beauties,“* id optimo iure ad Chapmanum referri potest. Omnino cum in eius versione multa reperiantur immature et indiligenter dicta, tum rarae pulchritudinis splendore excellunt loci quidam, in quibus eximium Chapmani ingenium poeticum luculentissime elucet. Interdum eius oratio nimis levis et quotidiano sermoni accommodata est, hic illic quoque inveniuntur enuntiata nimiis ambagibus inter se nexa, quo fit, ut et versus languescant et poetae

1) *Specimens of the English Dramatic Poets.*

sententia a lectore non nisi magna cum difficultate erui post. Nonnunquam Chapmani verba nimis a Graeco exemplari recedunt; saepe etiam in gratiam aetatis suae, quae ludia amabat, colorem Homericum annominationibus, ut vocant, delevit. Id quoque vituperandum est, quod saepe inepti ae quaedam occurrunt. Sic ut exemplum afferam in XV Iliadis libro Neptunum magno gladio exornatum videmus [1]). Attamen haec singula, quamvis suo loco reprehendenda sint, in universum totius poematis virtutem et praestantiam non minuunt. Personas et conditiones heroum Homericorum aptissime depinxit et magna sensus acie quae Homero singularia et propria essent, dispexit. Admirabili suavitate multa cum dicta sint, lector haud raro praeclara quadam sententia vel imagine Shaksperianae venustatis nitore suffuso summa voluptate profunditur. Spiritus vere poeticus per totum poema tanquam spirat. G. L. Craikus [2]) de hoc poeta, *„Few writers,“* inquit, *„have been more copiously inspired with the genuine frenzy of poetry — with that „fine madness,“ which, as Dryden has said in his lines on Marlow, „rightly should possess a poets' brain“. . . . With more judgment and more care he might have given to his native language, in his version of the Iliad, one of the very greatest of the poetical works it possesses. But what, except the most extreme irregularity and inequality, — a rough sketch rather than a finished performance, — was to be expected from his boast of having translated half the poem — namely, the last twelve books — in fifteen weeks? . . . Carelessly executed, indeed, as the work for the most part is, there is scarcely a page of it that is not irradiated by gleams of the truest poetic genius. Often in the middst of a long paragraph of the most chaotic versification, the fatigued and distressed ear is surprised by a few lines, — or it may be sometimes only a single line, — „musical as is Apollo's lute,“ — and sweet*

1) *„King Neptune, with his long sword, chief, great Hector put down quite.“*

2) *Sketches of the History of Literature and Learning in England.*

and graceful enough to compensate for ten times as much ruggedness." Chapmanus, non ut Cowperus anxie Homerum ad verba reddere studens, saepe circumscriptione quadam utitur, quo factum est, ut haud raro ob hasce interpolationes reprehenderetur. „*My copy,*" dicit Wartonus [1]), „*once belonged to Pope; in which he has noted many of Chapman's absolute interpolations, extending sometimes to the length of a paragraph of twelve lines.*" Et Popius in praefatione ad suam Homeri versionem, „*Chapman,*" inquit, „*has frequent interpolations of four or six lines, and I remember one in the thirteenth book of the Odysses, v. 312, where he has spun twenty verses out of two.*" Nec denique praetermitti debet Chapmanum linguam Anglicam novorum vocabulorum magna copia locupletasse. Cum enim multa epitheta in modum Homericum finxisset, haud pauca ex eis in quotidianum usum translata sunt, ita ut ne Popius quidem facere posset, quin compluria ex eis in suum usum converteret. Wartonus in historia poeseos Anglicae dicit: „*Chapman has enriched our language with many compound epithets, so much in the manner of Homer, such as „the silver-footed Thetis,*" „*the silver-throned Juno,*" „*the triple-feathered helm,*" „*the high-walled Thebes,*" „*the fair-haired boy,*" „*the silver-flowing floods,*" „*the hugely-peopled towns,*" „*the Grecians navy-bound,*" „*the strong-winged lance,*" *and many more which might be collected.*" „*Chapman,*" dicit Craikus [2]), *is the author of nearly all the happiest of the compound epithets which Pope has adopted, and of many others equally musical and expressive.* „*Far-shooting Phoebus,*" „*the ever-living gods,*" „*the many-headed hill,*" „*the ivory-wristed queen,*" *are a few of the felicitous combinations with which he has enriched his native tongue.*" Quibus nonnulla addere liceat: „*the thunder-loving Jove,*" „*the ever-shining eyes,*" „*the far-striking shafts,*" „*the many-feeding earth,*" „*the fresh-sprung herbs,*" „*the silent-gliding waves,*" „*the fair-cheek'd Themis,*" „*the earth-shaking*

1) *The History of English Poetry, etc.*
2) *Sketches of the History of Literature and Learning in England.*

od,“ „the brazen-coated men,“ „the well-aim'd lance,“ „the lf-fed Scamander,“ „the thunder-voic'd Jove,“ „the broad-aded beeves,“ „the swift-foot Iris,“ „the rosy-fingered morn,“ he hill-environ'd vales,“ „the mule-drawn chariot,“ „the horse-ning Hector, the well-greaved Greeks,“ „the sceptre-bearing ites,“ „the far-resounding sea,“ „the highly-seated town,“ Iove-sprung Pallas,“ „keep-field“ (μενεπτόλεμος). Attamen on semper Chapmano contigit, ut epitheta Homerica apte erteret, quod elucet ex his exemplis: *„the wide-throated Iars,“ „the God-smith,“ „the much-sigh-mix'd woe,“ „the to-shunned Deities.“ „Excepting,“* dicit Coleridgius, *„his aint epithets, which he affects to render litterally from the reek, a language above all others blest in the happy mar-age of sweet words, and which in our language are mere rinter's compound epithets — such as „divine joy-in-the-eart-of-man-infusing wine (the undermarked is to be ne word, because one sweet mellifluous word expresses it in Iomer); excepting this it (Chapman's version of Homer) has o look, no air of a translation.“* In Chapmani versione unquam in speculo cernitur, quantopere ipse magnitudine Homerici ingenii commotus et inspiratus fuerit, et veriorem nic nobis Homeri effigiem repraesentavit quam quispiam ex Britannis, qui eum in Homero vertendo secuti sunt.

Popii versio carminum Homericorum ubi primum publici iuris facta est, magna acclamatione probata est, quod um demum intelligi et excusari potest, si Popii poema non ro versione Homerica, sed carminis cuiusdam singularis et er se scripti loco habetur. Popio Homerus est poeta erudilitione et arte politus. In praefatione, quam editioni suae praemisit, munus interpretis in eo positum esse censet, quod his verbis declarat: *„to consider him (Homer) attentively in comparison with Virgil above all the ancients, and with Milton above all the moderns.“ „Next these,“* deinde pergit, *„the Archbishop of Cambray's Telemachus may give him the truest idea of the spirit and turn of our author, and Bossu's admirable treatise of the Epic poem the justest notion of his design and conduct.“* Studuit quidem Popius Homerum ita vertere, ut

vera eius effigies prodiret, sed non assecutus est, quod voluit, cuius rei causam inde ducendam esse arbitror, quod summa martem in praeceptis illis ieiunis et a vera doctrina et arte alienissimis, quae ex Franco-Gallia potissimum repetita erant, positam esse putabat. Vestigia ingenii Homerici in Popii versione admodum raro se produnt. Popius in praefatione suae versionis de Chapmano dicit: „*That which is to be allowed him, and which very much contributed to cover his defects, is a daring fiery spirit that animates his translation, which is something like what one might imagine Homer himself would have written before he arrived at years of discretion.*“ Quae verba Popii Henricus Hallam [1]) ubi attulit: „*He might have added,*“ inquit, „*that Chapman's translation, with all its defects, is often exceedingly Homeric; a praise which Pope himself seldom attained.*“ Desideratur in Popii versione species illa singularis ac natura, quae est antiquitati propria, ut illius heroes genuinos Boileauii filios dicere bene liceat. Non accedit ad subtilem illam Homeri morum et indolum depingendorum artem, neque etiam satis spectabat mythologicam veterum considerationem, ut breviter ita dicere liceat, denique saepe indiligens est multisque locis Graeca verba circumscripsit, quamquam hanc ipsam ob rem Chapmanum vituperaverat. Non raro quoque simplicitatem Homerici sermonis falsa ornamentorum luxuria obliteravit. Attamen ne nimius videar in vituperando, laudanda profecto est diligentia Popii in dicendi genere adhibita, cuius rei luculenta sunt documenta schedae illius manuscriptae, quibus quam accurate et subtiliter singula perpoliverit perspicitur. Neque etiam negari potest, interdum spiritu vere poetico eum inflatum fuisse, sed in universum severa eius et rigida constantia nimia similitudine laborat. Observandum quoque est quod Popius proprium sibi et singulare habet, eum orationis modum, quem antitheticum vocant, valde amasse. Quo factum est, ut versio eius epigrammaticam quandam

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1) *Introduction to the Literature of Europe in the fifteenth, sixteenth. and seventeenth Centuries.*

ɔeciem prae se ferat. Saepe eum ad Chapmani versionem ɔnfugisse, Iohnsonius auctor est. „*With Chapman,*“ dicit e [1]), *he had very frequent consultations, and perhaps never anslated any passage till he had read his version, which in-ɜed he has been sometimes suspected of using instead of the ·iginal.*“ Iam supra etiam observatum est, magnam epi-ıetorum copiam a Chapmano inventorum Popium in ver-ıonem suam recepisse. Hodie sic fere iudicatur Popii oema, si versio carminum Homericorum esse velit, nullius ıetii habendum esse. Macaulayus [2]) Popii et Tickelli de peribus poeticis quam acerbe tam vere iudicavit. Dicit nim hoc: „*Neither of the rivals can be said to have trans-ıted the Iliad, unless, indeed, the word translation be used in 'e sense which it bears in the Midsummer Night's Dream. When Bottom makes his appearance with an ass's head in-tead of his own, Peter Quince exclaims: „Bless thee! Bottom, ›less thee! thou art translated.“ In this sense undoubtedly, 'he readers of either Pope or Tickell may very properly ex-'laim: „Bless thee! Homer; thou art translated indeed.““* Optimum autem de Popii versione iudicium fecit Ricardus Bentleius, qui cum a Popio interrogaretur, quid de „Homero suo“ sentiret: „*It is a pretty poem,*“ inquit, „*Mr. Pope; but you must not call it Homer.*“ Profecto iudicium et brevissimum et verissimum!

Accedo denique ad **Cowperum**, cuius versio eam laudem sibi suo iure vindicare potest, quod inter omnes versiones Homericas ea Homerum maxime ad verba reddiderit. Cowperus [3]) haec dicit: „*I have omitted nothing; I have invented nothing . . . Fidelity is indeed of the very essence of translation, and the term itself implies it. For which reason, if we suppress the sense of our original, and force into its place our own, we may call our work an imitation, if we please, or perhaps a paraphrase, but it is no longer the same*

1) *Lives of the English Poets.*
2) *Critical and Historical Essays.*
3) Praefatio ad primam editionem.

author only in a different dress, and therefore it is not translation. Should a painter, professing to draw the likeness of a beautiful woman, give her more or fewer features than belong to her, and a general cast of countenance of his own invention, he might be said to have produced a JEU D'ESPRIT, *a curiosity perhaps in its way, but by no means the lady in question ... My chief boast is that I have adhered closely to my original, convinced that every departure from him would be punished with the forfeiture of some grace or beauty for which I could substitute no equivalent.*" Quam ad rem demonstrandam singula quaedam, ut puto, afferantur necesse est. Vbicunque fere Cowperus epitheta Homerica reddidit, qua de re dicit: „*The epithets that would consent to an English form I have preserved as epithets; others that would not, I have melted into the context. There are none, I believe, which I have not translated in one way or other, though the reader will not find them repeated so often as most of them are in Homer, for a reason that need not be mentioned.*" Nomina patronymica saepe apud Homerum occurrentia et a Chapmano et Popio saepe neglecta Cowperus semper servavit. Qua de re Cowperus in praefatione hoc observat: „*Few persons of any consideration are introduced either in the Iliad or Odyssey by their own name only, but their patronymic is given also. To this ceremonial I have generally attended, because it is a circumstance of my author's manner.*" Peculiarem deinde Homeri consuetudinem, ut toto ubique versu locuturum quemque introduceret, omnes praeter unum Cowperum interpretes neglexerunt. „*Homer never,*" inquit ille, „*allots less than a whole line to the introduction of a speaker. No, not even when the speech itself is no longer than the line that leads it. A practice to which, since he never departs from it, he must have been determined by some cogent reason. He probably deemed it a formality necessary to the majesty of his narration. In this article, therefore, I have scrupulously adhered to my pattern, considering these introductory lines as heralds in a procession; important persons, because employed to usher in persons more important than themselves.*" Sed quamquam

ınta cum diligentia, ne dicam anxietate singula verba redere studuit, tamen Homerum ipsum non repraesentat, sed ıntum eius imaginem admodum attenuatam. Desideratur pud eum fervor Graeci exemplaris et quo heroes Homeici feruntur bellicus ardor. Multum quoque ad conformaionem versionis suae valebat animus Cowperi religiosus ac uperstitiosus, nam pium illum amoris et tolerantiae animum n aetatem Homericam transtulit, iratosque reddit modetiores calumniosamque eorum orationem mitigat. Maxime lelectant lectorem ei loci, ubi aliquid magis describitur quam ıarratur, quos persaepe elegantissime reddidit. Et ipse de llis in quadam epistola[1]) hunc in modum verba facit: „*The underparts of the poems (those I mean which are merely narrative) I find the most difficult. These can only be supported by the diction, and on these, for that reason, I have bestowed the most abundant labour. Fine similes and fine speeches take care of themselves; but the exact process of slaying a sheep and dressing it, it is not so easy to dignify in our language, and in our measure.*“ Ac similiter in praefatione: „*The passages which will be least noticed, and possibly not at all, except by those who shall wish to find me at a fault, are those which have cost me abundantly the most labour. It is difficult to kill a sheep with dignity in a modern language, to flay and to prepare it for the table, detailing every circumstance of the process. Difficult also, without sinking below the level of poetry, to harness mules to a wagyon, particularizing every article of their furniture, straps, rings, staples, and even the tying of the knots that kept all together. Homer, who writes always to the eye, with all his sublimity and grandeur, has the minuteness of a Flemish painter.*“ Cum id maxime ageret Cowperus, ut ubique dilucide ac perspicue scriberet, saepe sermo eius planus et vulgaris redditus est. Accedit quod non raro latinismi et Miltonismi, si ita dicere licet, apud eum reperiuntur, quibus sermonem alioquin simplicem et nudum deformavit. Atque in prima

1) *Private Correspondence of William Cowper, etc.*

Homeri sui editione Miltonem imitatus multa ex Romanorum dicendi consuetudine repetita in versionem suam instruit, postea autem in altera editione propter multa, quae in ea reprehenduntur, vitia a viris doctis illo tempore repudiata et nunc fere oblivione obruta ea delevit. Mihi tantum de prima editione iudicium ferenti eius rei nonnulla exempla afferenda sunt. In primo Iliadis libro:

„*the haven deep.*"

„*to song propitiatory.*"

Tertio in libro:

„*In mist opaque.*"

In quinto libro:

„*Jove invincible.*"

In sexto libro:

„*Hector huge.*"

Septimo in libro:

„. . . . *and a bright belt*
Purpureal took from Ajax in return."

Vbi Cowperus haec adnotat: „*This word I have taken leave to coin. The Latins have both substantive and adjective: Purpura — Purpureus. We make purple serve both uses; but it seems a poverty to which we have no need to submit, at last in poetry.*"

Deinde eodem in libro:

„. . . . *gave the chine*
Perpetual."

Et hoc quidem loco proprietatem illam hisce verbis defendere conatur: „*The word is here used in the Latin sense of it. Virgil (Aen. VIII.), describing the entertainment given by Evander to the Trojans, says that he regaled them*

„Perpetui tergo bovis et lustralibus extis."

It means, the whole." Cowperum autem omnino in suo dicendi genere valde a Miltone pendere haec exempla demonstrabunt.

In Iliadis libro quinto decimo:

„. . . . *will hither haste prepared*
To tempest us in heaven."

Milton vocabulo „*tempest*“ pro verbo utitur. De piscibus enim dicens sic canit:

„. . . . *part huge of bulk*
Wallowing unwieldy, enormous in their gait,
Tempest the ocean.“

In libro vicesimo tertio:

„. . . . *the lamp of day*
Westering apace.“

Eodem modo Milton:

„*Westering wheel.*“

Denique Cowpero proprium est, quod saepe formas et vocabula obsoleta admisit, quam rem haec exempla demonstrabunt:

In Iliadis libro tertio:

„*He spake.*“

In libro quarto:

„. . . . *and in his next*
The soldier thus bespake.“

In libro sexto:

„. . . . *Himself a son begat.*“

In libro duodecimo:

„. . . . *ring-straked.*“

Legitur hoc vocabulum in scriptis sacris (Gen. XXX, 35): „*And he removed that day the he-goats that were ring-straked and spotted.*“

In libro decimo septimo:

„*And as oft he chode.*“

Magnam apud viros doctos iudicii diversitatem Cowperi versio Homerica experta est, eodem enim tempore fuerunt et qui laudarent et qui vituperarent eam. Ego quidem hac in re a partibus Ieffreyi sto, cuius iudicium [1]) hoc loco afferens Cowperum missum facio: „*That the translation is a great deal more close and literal than any that had preciously been attempted in English verse, probably will not be disputed by those who are the least disposed to admire it; that the style*

1) *Edinburgh Review II. 85.*

into which it is translated is a true English style, though not perhaps a very elegant or poetical one, may also be assumed: but we are not sure that a rigid and candid criticism will go farther in its commendation."

Cervantes haud inepte versiones comparat cum tergo textarum tapetarum. Ac profecto alienus scriptor ab interprete non perfectius reddi potest, quam pictoris imagine natura ipsa. Quod cum omnino verum sit tum cadit in Homerum, quem omnibus numeris absolute in aliam linguam transferri posse, prorsus nego. A rebus et conditionibus Homericae aetatis et temporis et linguae intervallo disiuncti sumus insuperabili. Litterae Anglicae optimam Homeri versionem Chapmano debent, sed negari non potest huic quoque non contigisse ut illas difficultates superaret. Non cernitur in eius versione poeta antiquitatis, sed potius ex aetate Romantica, si ita dicere permissum est, profectus. Attamen hoc non ita accipiendum est, ut Chapmanum in conficiendo opere suo propria ipsius natura et indole nimis ductum fuisse credamus, minime, rationem verae arti convenientem sectatus est, non suam sententiam declarat, sed rem ipsam narrat, quam ob rem praeter ceteros laudari debet, nam alii poetae Anglici, qui tantum Homeri vertendi onus sibi imponere ausi sunt, facere non potuerunt, quin suam naturam et ingenium nimis proderent. Praeclarum Chapmani poema ab huius temporis Anglicorum criticorum principibus uno ore comprobatum est. Sic Godwinus [1]) dicit: „*An obsolete translation is an object avoided by the fop and the fine lady; but it is precious to the man of taste, the man of feeling, and the philosopher. In the old English Homer, for example, I have some pleasure inasmuch as I find Homer himself there; but I have also an inestimable pleasure added to this, while I remark, and feel in my inmost heart, the venerable and illustrious garb in which he is thus brought*

1) *Lives of Edward and John Philips.*

before me. This further pleasure I have which I could not find even in the original itself. The Translation of Homer, published by George Chapman in the reign of Queen Elizabeth and King James, is one of the greatest treasures the English language has to boast." Ac Chapmanus gloriam suam apud posteros quasi divinatus indici versionis suae hoc epigramma imposuit:

„At Mihi Quod Vivo Detraxerit Invida Turba
Post Obitum Duplici Foenore Reddet Honos."

HOMERI ILIAS.

LIBER PRIMUS.

1—7.

Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκεν,
πολλὰς δ' ἰφθίμους ψυχὰς Ἄιδι προΐαψεν
ἡρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν
οἰωνοῖσι τε πᾶσι — Διὸς δ' ἐτελείετο βουλή —,
ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
Ἀτρείδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.

Chapmanus prooemium hunc in modum Anglice reddit:

Achilles' baneful wrath resound, O Goddess, that impos'd
Infinite sorrows on the Greeks, and many brave souls los'd
From breasts heroic; sent them far to that invisible cave
That no light comforts; and their limbs to dogs and vultures gave:
To all which Jove's will gave effect; from whom first strife begun
Betwixt Atrides, King of men, and Thetis' godlike son.

Chapmanus pronomen „πᾶσι" cum verbis „Διὸς δ' ἐτελείετο βουλή" coniungens, haec dicit: „πᾶσι *referred to* κύνεσσιν *etc. is redundant and idle; to the miseries of the Greeks by Jove's counsel, grave, and sententious.*" Repugnat hoc rationi grammaticae.

ἐξ οὗ δὴ τὰ πρῶτα. Errat Chapmanus hoc enuntiatum a praecedentibus verbis „Διὸς δ' ἐτελείετο βουλή“ pendere ratus.

Popius nimia circumscriptione ac licentia usus est:

Achilles' wrath, to Greece the direful spring
Of woes unnumber'd, heav'nly Goddess, sing!
That wrath which hurl'd to Pluto's gloomy reign
The souls of mighty chiefs untimely slain;
Whose limbs unbury'd on the naked shore,
Devouring dogs and hungry vultures tore:
Since great Achilles and Atrides strove,
Such was the sovereign doom, and such the will of Jove!

Cowperus sic:

Achilles sing, O Goddess! Peleus' son;
His wrath pernicious, who ten thousand woes
Caused to Achaia's host, sent many a soul
Illustrious into Hades premature,
And Heroes gave (so stood the will of Jove)
To dogs and to all ravening fowls a prey,
When fierce dispute had separated once
The noble chief Achilles from the son
Of Atreus, Agamemnon, King of men.

Nomen patronymicum „Πηληιάδεω“ unus Cowperus expressit:

8—9.

τίς τ' ἄρ σφωε θεῶν ἔριδι ξυνέηκε μάχεσθαι;
Λητοῦς καὶ Δίος υἱός.

Chapmanus bene „ἔριν“ personam facit, vertens:

What God gave Eris their command, and op'd that fighting vein?
Jove's and Latona's son.

Minus autem commode **Popius**:

Declare, o muse! in what ill-fated hour
Sprung the fierce strife, from what offended power?
Latona's son . . . .

nomen patris non reddens.

Homerus maxime cernitur hoc loco in **Cowperi** verbis:

Who them to strife impell'd? What power divine?
Latona's son and Jove's.

10.

ὀλέκοντο δὲ λαοί.

Chapmanus:

to death by troops the soldiers went.

Aptissime hoc loco copiam mortuorum significat Chapmanus.

17—19.

Ἀτρεῖδαι τε καὶ ἄλλοι ἐυκνήμιδες Ἀχαιοί
ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες
ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἱκέσθαι.

Chapmanus hoc loco magis ad Homerum accedit quam ceteri interpretes.

„Great Atreus' sons," said he,
„And all ye well-greav'd Greeks, the Gods, whose habitations be
In heavenly houses, grace your powers with Priam's razed town,
And grant ye happy conduct home!

Feliciter etiam adjectivum „εὐκνήμιδες" a Popio Cowperoque neglectum Anglico composito *„well-greaved"* expressit. Poetice quidem sed Homeri verbis et ingenio non satis convenienter **Popius** sic:

Ye kings and warriors! may your vows be crown'd,
And Troy's proud walls lie level with the ground,
May Jove restore you, when your toils are o'er,
Safe to the pleasures of your native shore.

Eademque vituperatio cadit in **Cowperum** qui sine elegantia et decore poetam sic reddere studet:

Ye gallant Chiefs, and ye their gallant host,
(So may the Gods who in Olympus dwell
Give Priam's treasures to you for a spoil
And ye return in safety.)

26—28.

μὴ σε, γέρον, κοίλῃσιν ἐγὼ παρὰ νηυσὶ κιχείω
ἢ νῦν δηθύνοντ' ἢ ὕστερον αὖτις ἰόντα,
μή νύ τοι οὐ χραίσμῃ σκῆπτρον καὶ στέμμα θεοῖο.

Vnum **Chapmanum** hoc loco satisfecisse puto.

„Dotard! avoid our fleet,
Where ling'ring be not found by me, nor thy returning feet
Let ever visit us again, lest nor thy godhead's crown,
Nor sceptre save thee!

Aptissime ab eo Graecum „γέρον" substantivo Anglico *„dotard"* expressum est, quippe in quo notio ironiae cuiusdam et derisionis insit. Multum hac in re interest inter Chap-

manum et **Popium**, qui cum omnino acumen ac propriam Homerici ingenii vim non satis intellegat, hunc quoque locum indiligenter in linguam Anglicam sic transfert:

Hence on thy life, and fly these hostile plains,
Nor ask, presumptuous, what the King detains;
Hence with thy laurel crown, and golden rod,
Nor trust too far those ensigns of thy God!

Cowperus quoque quamquam omnino ea laus ei tribuenda est, ut praeter ceteros interpretes maxime ad verba Homerum transtulisse iudicandus sit, tamen proprium illum Homero dicendi morem non satis spectavit, cuius rei hic ipse locus documento est, ubi haud commode Homerum his verbis imitari studuit:

Beware, old man! that at these hollow barks
I find thee not now lingering or henceforth
Returning, lest the garland of thy God
And his bright sceptre should avail thee nought.

29—31.

τὴν δ' ἐγὼ οὐ λύσω· πρίν μιν καὶ γῆρας ἔπεισιν
ἡμετέρῳ ἐνὶ οἴκῳ, ἐν Ἄργεϊ, τηλόθι πάτρης,
ἱστὸν ἐποιχομένην καὶ ἐμὸν λέχος ἀντιόωσαν·

Vitiose **Chapmanus** haec poetae verba Anglico sermone interpretatus est:

Her thou seek'st I still will hold mine own
Till age deflow'r her. In our court at Argos, far transferr'd
From her lov'd country, she shall ply her web, and see prepar'd
With all fit ornaments my bed.

Deinde haec adnotat: „*See my bed made,*“ *it may be Englished. The word is ἀντιόωσαν, which signifies „contra stantem,“ as standing of one side opposite to another on the other side; wich yet others translate „capessentem et adornantem;“ which, since it shows best to a reader, I follow.*“

Popius Homeri verbis hoc loco sua inscrit, cum canit:

Mine is thy daughter, priest, and shall remain;
And prayr's, and tears, and bribes shall plead in vain.
Till time shall rifle ev'ry youthful grace,
And age dismiss her from my cold embrace,
In daily labours of the loom employ'd,
Or doom'd to deck the bed she once enjoy'd.

Attamen cum aptius hunc locum convertere potuisse, ipsa eius verba docent, quae de versione sua addit: „*The Greek is* ἀντιόωσαν, *which signifies either making the bed, or partaking it. Eustathius and Madame Dacier insist very much upon its being taken in the former sense only, for fear of presenting a loose idea to the reader, and of offending against the modesty of the muse, who is supposed to relate the poem. This observation may very well become a bishop and a lady: but that Agamemnon was not studying for civility of expression, appears from the whole tenor of his speech; and that he designed Chryseïs for more than a servant maid, may be seen from some other things he says of her, as that he preferred her to his Queen Clytaemnestra, etc. the imprudence of which confession, Madame Dacier herself has elsewhere animadverted upon.*"

Praeferenda est omnibus ceteris horum versuum **Cowperi** interpretatio:

I will not lose thy daughter, till old age
Steal on her. From her native country far,
In Argos, in my palace, she shall ply
The loom, and shall be partner of my bed.

34.

βῆ δ' ἀκέων παρὰ θῖνα πολυφλοίσβοιο θαλάσσης.

Scite Homerus rythmum huius versus tristitiae patris accomodavit, quam rem **Cowperus** diligenter observans haud male imitatus est hoc modo:

Forlorn he roamed the ocean's sounding shore.

37.

ἀμφιβέβηκας.

Chapmanus:

And the round
Of Cilla most divine dost walk!

Ad hunc locum optime redditum Chapmanus haec adnotat: „Ἀμφιβεβάω (dicere vult ἀμφιβάω, primitivam formam verbi ἀμφιβαίνω) *signifies properly circumambulo, and only metaphorice, protego or tueor, as it is always in this place translated; which suffers alteration with me, since our usual phrase of walking the round in towns of garrison, for the de-*

fence of it, fits so well the property of the original." Facere non possum, quin hac occasione data illud nostrae linguae: *die Runde thun,*" et Franco-Gallicum illud: „*faire la ronde,*" quippe in his dictis eadem notio insit quae in Graeco verbo, commemorem:

43.

τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων.

Popius haec verba sic reddens:

The fav'ring pow'r attends

valde offendit in eo quod certi dei Apollinis loco incertam aliquam notionem ponit. Nam cum hoc omnino huius poetae mori repugnet, tum non satis accommodatum est versibus qui insequuntur:

And from Olympus' lofty tops descends.
Bent was his bow, the Grecian hearts to wound:
Fierce as he mov'd, his silver shafts resound.

44—48.

βῆ δὲ κατ' Οὐλύμποιο καρήνων χωόμενος κῆρ,
τόξ' ὤμοισιν ἔχων ἀμφηρεφέα τε φαρέτρην.
ἔκλαγξαν δ' ἄρ' ὀιστοὶ ἐπ' ὤμων χωομένοιο,
αὐτοῦ κινηθέντος· ὁ δ' ἤιε νυκτὶ ἐοικώς.
ἕζετ' ἔπειτ' ἀπάνευθε νεῶν, μετά δ' ἰὸν ἕηκεν·

Cowperus:

The God,
Down from Olympus with his radiant bow
And his full quiver o'er his shoulder slung,
Marched in his anger, shaken as he moved
His rattliny arrows told of his approach.
Gloomy he came as night; sat from the ships
Apart, and sent an arrow.

De his felicissime a Cowpero translatis **Carolus Lambius** hoc dicit: „*What nobler than the Appearance of Phoebus at the beginning of the Iliad.*"

47.

ὁ δ' ἤιε νυκτὶ ἐοικώς.

Virtutem horum verborum parum intelligens **Popius** scribit:

a sudden night he spread,
And gloomy darkness roll'd about his head.

Contra **Cowperi** verba quam candida, quam speciosa!

Gloomy he came as night.

49.

δεινὴ δὲ κλαγγὴ γένετ' ἀργυρέοιο βιοῖο.

Chapmanus:

with his hard-loosing hand
His silver bow twang'd

Popius Chapmanum, ut videtur, secutus, sic:

He twang'd his deadly bow.

Cowperus:

Clang'd the cord
Dread-sounding, bounding on the silver bow.

Cowperus haec adnotat: „*For this singular line the translator begs to apologize, by pleading the strong desire he felt to produce an English line, if possible somewhat resembling in its effect the famous original one.*" Chapmanus et Popius hic non satis spectant id quod „onomatopoesin Homericam" vocant. Attamen haudquaquam contendo, Chapmanum semper eam rem neglexisse, nam ut exemplum afferam, libri XXIII versum CXVI [1]), qui quam vere rem ipsam depingat neminem profecto fugit, aptissime sic reddit:

Up hill, and down hill, overthwarts, and break-neck cliffs they pass'd.

52—58.

αἰεὶ δὲ πυραὶ νεκύων καίοντο θαμειαί.
ἐννῆμαρ μέν ἀνὰ στρατὸν ᾤχετο κῆλα θεοῖο,
τῇ δεκάτῃ δ' ἀγορήνδε καλέσσατο λαὸν Ἀχιλλεύς·
τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεὰ λευκώλενος Ἥρη·
κήδετο γὰρ Δαναῶν, ὅτι ῥα θνήσκοντας ὁρᾶτο.
οἱ δ' ἐπεὶ οὖν ἤγερθεν ὁμηγερέες τ' ἐγένοντο,
τοῖσι δ' ἀνιστάμενος μετέφη πόδας ὠκὺς Ἀχιλλεύς.

Chapmanus:

The fires of death went never out; nine days his shafts flew hot
About the army; and the thenth, Achilles call'd a court
Of all the Greeks; heaven's white-arm'd Queen (who, everywhere cut short,
Beholding her lov'd Greeks, by death) suggested it; and he
(All met in one) arose, and said.

Quem locum ideo descripsi quia quales virtutes cum vitiis coniunctae omnino in Chapmani versione reperiantur illis po-

1) πολλὰ δ' ἄναντα κάταντα πάραντά τε δόγμά τ' ἦλθον.

tissimum versibus optime perspici posse arbitror. Priores enim versus digno tenore defluentes lectorem secum quasi rapiunt, sequentia autem incommode sunt dicta, turgent, vix intelleguntur. Chapmanus in commentario contra Horatii iudicium dicit, Homerum nunquam dormitare, sed hoc loco, poetam Homericum [1]) nunquam dormitare, dici non potest.

74.

ὦ Ἀχιλεῦ, . . . διίφιλε

Popius:

Belov'd of Jove, Achilles!

Cowperus:

Jove-loved Achilles!

Apud Chapmanum nomen Achillis desideratur. Hac in allocutione Popium praeter ceteros laudandum esse iudico, quippe qui veterum Graecorum mori rationem reddiderit. Cuiusmodi multa in scriptis sacris reperiuntur, quod Miltonem non fugisse videtur, hoc dicentem:

„Daughter of God and man, immortal Eve —"

et alio loco similiter:

„Adam, Earths's hallow'd mould of God inspir'd."

84—85.

τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς
θαρσήσας μάλα εἰπὲ θεοπρόπιον ὅ τι οἶσθα.

Peculiarem Homeri consuetudinem, ut toto ubique versu locuturum quemque introduceret, omnes praeter unum Cowperum neglexerunt.

Chapmanus:

Achilles answer'd: „All thou know'st speak, and be confident."

Popius:

To whom Pelides: From thy immost soul
Speak what thou knowst, and speak without controul.

---

1) Antonius Wood de morte poetae locutus haec addit: *„Soon after was a monument erected over his grave, built after the way of the old Romans, by the care and charge of his most beloved friend Inigo Jones; where on is this engraven:* „Georgius Chapmanus, poeta Homericus, philosophus verus, (etsi Christianus poeta) plus quam celebris."

Cowperus:

To whom Achilles, swiftest of the swift.
What thou hast learn'd in secret from the God,
That speak, and boldly.

109.

ἐν Δαναοῖσι

Cowperus hoc loco latino plurali usus est:

Among the Danai.

Interdum Chapmanus quoque hoc licentiae sibi sumpsit, ut latinum pluralem usurparet, ut (I Lib., DLXXXXIV V.)

The Sintii.

Neque minus mirum est quod libri XX versu CXXVII Anglica praepositio latinum accusativum secum habet.

By Parcas.

II. 406 Chapmanus ut sonum orationis suaviorem redderet, scripsit:

the Ajaces

ubi Popius utrumque Aiacem nominat:

Ajax the less and Ajax Telamon.

Simpliciter denique Cowperus:

either Ajax.

Eodemque modo XVII, 507. Sed eiusdem libri v. 510 Cowperus quoque ad latinam linguam confugit:

Ajaces

quam licentiam hisce verbis excusare studet: „*The Latin plural of Ajax is sometimes necessary, because the English plural — Ajaxes — would be insupportable.*"

117—120.

βούλομ' ἐγὼ λαὸν σῶν ἔμμεναι ἢ ἀπολέσθαι.
αὐτὰρ ἐμοὶ γέρας αὐτίχ' ἑτοιμάσατ', ὄφρα μὴ οἶος
Ἀργείων ἀγέραστος ἔω, ἐπεὶ οὐδὲ ἔοικεν.
λεύσσετε γὰρ τό γε πάντες, ὅ μοι γέρας ἔρχεται ἄλλῃ.

Popius hoc loco nimia licentia usus est:

Let me be deem'd the hateful cause of all,
Anh suffer rather than my people fall.
The prize, the beauteous prize, I will resign,
So dearly valu'd, and so justly mine.
But since for common good I yield the fair,
My private loss let grateful Greece repair;

Nor unrewarded let your Prince complain,
That he alone has fought and bled in vain.

127—129.

ἀλλὰ σὺ μὲν νῦν τήνδε θεῷ πρόες· αὐτὰρ Ἀχαιοί
τριπλῇ τετραπλῇ τ' ἀποτίσομεν, αἴ κέ ποθι Ζεύς
δῷσι πόλιν Τροίην εὐτείχεον ἐξαλαπάξαι.

Chapmanus periphrastice:

Now then, since God commands,
Part with thy most-lov'd prise [1]) *to him; not any one of us*
Exacts it of thee, yet we all, all loss thou suffer'st thus,
Will treble, quadruple, in gain, when Jupiter bestows
The sack of well-wall'd Troy on us; which by his word he owes.

Popius nimis solute et indiligenter poetae verba reddere studuit hunc in modum:

Yet if our chief for plunder only fight,
The spoils of Ilion shall thy loss requite,
Whene'er, by Jove's decree, our conqu'ring powr's
Shall humble to the dust her lofty tow'rs.

Cowperus simpliciter quidem et ad verbum hunc locum reddit sed elegantia poetica posthabita:

But send thou back this virgin to her God,
And when Jove's favour shall have given us Troy,
A threefold, fourfold share shall then be thine.

166—168.

ἀτὰρ ἤν ποτε δασμὸς ἵκηται,
σοὶ τὸ γέρας πολὺ μεῖζον, ἐγὼ δ' ὀλίγον τε φίλον τε
ἔρχομ' ἔχων ἐπὶ νῆας, ἐπεὶ κε κάμω πολεμίζων.

Chapmanus per annominationem:

in whose toils when I have emptied me
Of all my forces, my amends in liberality,
Though it be little, I accept, and turn pleas'd to my tent;
And yet that little thou esteem'st too great a continent
In thy incontinent avarice.

---

1) Ricardus Hooperus in editione Homeri Chapmaniana a se curata haec adnotat: *Prise — booty, anything seized. Chapmanus uses prize elsewhere when meaning value, price. Thus, in the continuation of Marlowe's Musaeus, —*

„And five they hold in most especial prize
Since 't is the first odd number that doth rise
From the two foremost numbers' unity
That odd and even are."

218.

ὅς κε θεοῖς ἐπιπείθηται, μάλα τ' ἔκλυον αὐτοῦ.

Chapmanus:

Who subdues his earthy part for heaven,
Heaven to his prayers subdues his wish.

Haec Chapmani verba magis e libris sacris quam ex Homero desumpta esse videntur. Nam profecto si Homerum talem sententiam edidisse putabis, eum meliorem Christianum fuisse infitiari non poteris Spinoza philosopho, quippe qui haec edixerit: „Qui Deum amat, conari non potest, ut Deus ipsum contra amet."

225—228.

οἰνοβαρές, κυνὸς ὄμματ' ἔχων, κραδίην δ' ἐλάφοιο,
οὔτε ποτ' ἐς πόλεμον ἅμα λαῷ θωρηχθῆναι
οὔτε λόχονδ' ἰέναι σὺν ἀριστήεσσιν Ἀχαιῶν
τέτληκας θυμῷ· τὸ δέ τοι κὴρ εἴδεται εἶναι

A **Chapmano** hi versus multo acutius et verius translati sunt quam ab eis qui in vertendo Homero eum secuti sunt:

Thou ever steep'd in wine,
Dog's face, with heart but of a hart, that nor in th' open eye
Of fight dar'st thrust into a prease [1]*, nor with our noblest lie*
In secret ambush! These works seem too full of death for thee.

Popius sic:

O monster! mix'd of insolence and fear,
Thou dog in forehead, but in heart a deer!
When wert thou known in ambush'd fights to dare,
Or nobly face the horrid front of war?
'T is ours, the chance of fighting fields to try,
Thine to look on, and bid the valiant die.

Quicunque dicta illa Chapmani: *„dog's face," „heart but of a hart"* cum turpibus Popii vocibus: *„dog in forehead," „in heart a deer"* contulerit, illum huic praeferre non dubitabit. Sed **Cowperus** qua erat animi tranquillitate ac pietate a se impetrare non potuit, ut illiusmodi convicia ad verbum redderet:

Oh charged with wine, in stedfastness of face
Dog unabashed, and yet at heart a dear!

---

1) *prease*, i. e. *press.*

Thou never, when the troops have taken arms,
Hast dared to take thine also; never thou
Associate with Achaia's Chiefs, to form
The secret ambush. No. The sound of war
Is as the voice of destiny to the.

233—244.

ἀλλ' ἔκ τοι ἐρέω, καὶ ἐπὶ μέγαν ὅρκον ὀμοῦμαι.
ναὶ μὰ τόδε σκῆπτρον, τὸ μὲν οὔ ποτε φύλλα καὶ ὄζους
φύσει, ἐπεὶ δὴ πρῶτα τομὴν ἐν ὄρεσσι λέλοιπεν,
οὐδ' ἀναθηλήσει· περὶ γὰρ ῥά ἑ χαλκὸς ἔλεψεν
φύλλα τε καὶ φλοιόν. νῦν αὖτέ μιν υἷες Ἀχαιῶν
ἐν παλάμῃς φορέουσι δικασπόλοι, οἵ τε θέμιστας
πρὸς Διος εἰρύαται· ὁ δέ τοι μέγας ἔσσεται ὅρκος.
ἦ ποτ' Ἀχιλλῆος ποθὴ ἵξεται υἷας Ἀχαιῶν
σύμπαντας· τότε δ' οὔ τι δυνήσεαι ἀχνύμενός περ
χραισμεῖν, εὖτ' ἂν πολλοὶ ὑφ' Ἕκτορος ἀνδροφόνοιο
θνήσκοντες πίπτωσι· σὺ δ' ἔνδοθι θυμὸν ἀμύξεις
χωόμενος, ὅτ' ἄριστον Ἀχαιῶν οὐδὲν ἔτισας.

Hunc locum in **Cowperiana** versione tantis virtutibus refertum esse video, ut facere non possum quin totum exhibeam:

But hearken. I shall swear a solemn oath.
By this same sceptre, which shall never bud,
Nor boughs bring forth as once, which having left
Its stock on the high mountains, at what time
The woodman's axe lopped off its foliage green,
And stript its bark, shall never grow again;
Which now the judges of Achaia bear,
Who under Jove, stand guardians of the laws,
By this I swear (mark thou the sacred oath)
Time shall be, when Achilles shall be missed;
When all shall want him, and thyself the power
To help the Achaians, whatsoe'er thy will;
When Hector at your heels shall mow you down;
The Hero-slaughtering Hector! Then thy soul,
Vexation-stung, shall tear thee with remorse,
That thou hast scorn'd, as he were nothing worth,
A Chief, the soul and bulwark of your cause.

259.

ἄμφω δὲ νεωτέρω ἐστὸν ἐμεῖο·

In his verbis vertendis **Chapmanus** Shaksperianam venustatem eliciter assecutus est:

Y'are not both, put both your years in one,
So old as I.

265.

ἐπιείκελον ἀθανάτοισιν·

Chapmanus verba Homeri tali modo exprimens:

A man like heaven's immortals form'd

longe magis ad consuetudinem veterum accedit quam **Popius**, qui sic vertit:

endu'd with more than mortal might.

269.

τοῖσιν ἐγὼ μεθομίλεον.

Cowperum hoc loco eam ob rem reprehendendum esse puto quod obsoleto vocabulo „*erst*" usus est.

With these men I consorted erst.

281.

ἀλλ' ὅδε φέρτερός ἐστιν, ἐπεὶ πλεόνεσσιν ἀνάσσει.

Chapmanus periphrastice:

Yet he of force is mightier, since what his own nerves have
Is amplified with just command of many other.

292.

τὸν δ' ἄρ' ὑποβλήδην ἠμείβετο δῖος Ἀχιλλεύς.

Cowperus:

Whom thus Achilles interrupted fierce.

Haec Cowperi verba nimis ad solutum ac pedestrem sermonem accommodata sunt.

298.

χερσὶ μὲν οὔ τοι ἔγωγε μαχήσομαι εἵνεκα κούρης.

Fastidium illud quod Achillis verba redolent, unus **Chapmanus** expressit:

I will not use my sword
On thee or any for a wench.

Popius:

no more Achilles draws
His conqu'ring sword in any woman's cause.

Cowperus:

I scorn to fight for her.

309.

ἐς δ' ἐρέτας ἔκρινεν ἑείκοσιν.

Popius non satis accurate:

with num'rous oars.

311.

πολύμητις Ὀδυσσεύς.

Laudandus hoc loco **Chapmanus** quod adiectivum Graecum „πολύμητις“ apta circumscriptione reddidit:

he in whom Pallas pour'd
Her store of counsels, Ithacus.

314.

οἱ δ' ἀπελυμαίνοντο καὶ εἰς ἅλα λύματ' ἔβαλλον.

Chapmanus non satis apte:

They sacrific'd, and cast
The offal of all to the deeps.

Popius recte:

Wash'd by the briny wave, the pious train
Are cleans'd; and cast th' ablutions in the main.

Popius haec adnotat: „*All our former English translations seem to have erred in the sense of this line, the word* λύματα *being differently rendered by them, offals, or entrails, or purgaments, or ordures, a gross set of ideas, of which Homer is not guilty. The word comes from* λύω *eluo, the same verb from whence* ἀπελυμαίνοντο, *which precedes in the line, is derived. So that the sense appears to be as it is rendered here. Perhaps this lustration might be used as a physical remedy in cleansing them from the infection of the plague; as Pausanias tells us it was by the Arcadians, from whence, he says, the plague was called* λύμη *by the Greeks.*“

Cowperus Popium secutus sic:

The host was purified as he enjoin'd,
And the ablution cast into the sea.

342—344.

ἦ γὰρ ὅ γ' ὀλοῇσι φρεσὶ θύει,
οὐδέ τι οἶδε νοῆσαι ἅμα πρόσσω καὶ ὀπίσσω;
ὅππως οἱ παρὰ νηυσὶ σόοι μαχέοιντο Ἀχαιοί.

Chapmanus periphrastice:

But your king, in tempting mischief, raves,
Nor sees at once by present things the future; how like waves
Ills follow ills; injustices being never so secure

In present times, but after-plagues even then are seen as sure;
Which yet he sees not, and so soothes his present lust, which check'd,
Would check plagues future; and he might, in succouring right, protect
Such as fight for his right at fleet. They still in safety fight
That fight still justly.

404.

ὁ γὰρ αὖτε βίῃ οὐ πατρὸς ἀμείνων.

Nimia licentia usus **Popius**:

Thro' wond'ring skies enormous stalk'd along;
Not he that shakes the solid earth so strong.

Recte sensum loci interpretatus est **Cowperus** sic vertens:

For he in prowess and in might surpassed
His father Neptune.

436.

ἐκ δ' εὐνὰς ἔβαλον.

Chapmanus:

then forked anchor cast.

Chapmanus anachronismum ut vocant admisit. Εὐναί enim lapides sunt, quos Graeci ancorarum loco habentes in litore adligare solebant.

458—466.

αὐτὰρ ἐπεί ῥ' εὔξαντο καὶ οὐλοχύτας προβάλοντο,
αὐέρυσαν μὲν πρῶτα καὶ ἔσφαξαν καὶ ἔδειραν,
μηρούς τ' ἐξέταμον κατά τε κνίσῃ ἐκάλυψαν
δίπτυχα ποιήσαντες, ἐπ' αὐτῶν δ' ὠμοθέτησαν.
καῖε δ' ἐπὶ σχίζῃς ὁ γέρων, ἐπὶ δ' αἴθοπα οἶνον
λεῖβε· νέοι δὲ παρ' αὐτὸν ἔχον πεμπώβολα χερσίν.
αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχν' ἐπάσαντο,
μίστυλλόν τ' ἄρα τἆλλα καὶ ἀμφ' ὀβελοῖσιν ἔπειραν,
ὤπτησάν τε περιφραδέως, ἐρύσαντό τε πάντα.

Cowperus huic loco apte vertendo multam operam navavit:

Then prayed the Grecians also, and with meal
Sprinkling the victims, their retracted necks
First pierced, then flay'd them; the disjointed thighs
They, next, invested with the double caul,
With which crude slices thin they overspread.
The priest burned incense, and libation poured
Large on the hissing brands, while, him beside,
Busy with spit and prong, stood many a youth
Trained to the task. The thighs with fire consumed

They gave to each his portion of the maw,
Then slashed the remnant, pierced it with the spits,
And managing with culinary skill
The roast, withdrew it from the spits again.

470—487.

κοῦροι μὲν κρητῆρας ἐπεστέψαντο ποτοῖο,
νώμησαν δ' ἄρα πᾶσιν ἐπαρξάμενοι δεπάεσσιν,
οἱ δὲ πανημέριοι μολπῇ θεὸν ἱλάσκοντο,
καλὸν ἀείδοντες παιήονα, κοῦροι Ἀχαιῶν,
μέλποντες ἑκάεργον· ὁ δὲ φρένα τέρπετ' ἀκούων.
ἦμος δ' ἠέλιος κατέδυ καὶ ἐπὶ κνέφας ἦλθεν,
δὴ τότε κοιμήσαντο παρὰ πρυμνήσια νηός.
ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος ἠώς,
καὶ τότ' ἔπειτ' ἀνάγοντο μετὰ στρατὸν εὐρὺν Ἀχαιῶν·
τοῖσιν δ' ἵκμενον οὖρον ἵει ἑκάεργος Ἀπόλλων.
οἱ δ' ἱστὸν στήσαντ', ἀνά θ' ἱστία λευκὰ πέτασσαν·
ἐν δ' ἄνεμος πρῆσεν μέσον ἱστίον, ἀμφὶ δὲ κῦμα
στείρῃ πορφύρεον μεγάλ' ἴαχε νηὸς ἰούσης·
ἡ δ' ἔθεεν κατὰ κῦμα διαπρήσσουσα κέλευθον.
αὐτὰρ ἐπεί ῥ' ἵκοντο κατὰ στρατὸν εὐρὺν Ἀχαιῶν,
νῆα μὲν οἵ γε μέλαιναν ἐπ' ἠπείροιο ἔρυσσαν
ὑψοῦ ἐπὶ ψαμάθοις, ὑπὸ δ' ἔρματα μακρὰ τάνυσσαν
αὐτοὶ δ' ἐσκίδναντο κατὰ κλισίας τε νέας τε.

Splendet hoc loco insignis **Chapmani** poetica virtus divitemque eius venam, ut cum Horatio [1]) loquar, abunde fluentem videmus:

the youths crown'd cups of wine,
Drunk off, and fill'd again to all. That day was held divine,
And spent in paeans to the Sun, who heard with pleased ear;
When whose bright chariot stoop'd to sea, and twilight hid the clear.
All soundly on their cables slept, even till the night was worn.
And when the Lady of the Light, the rosy-finger'd Morn,
Rose from the hills, all fresh arose, and to the camp retir'd.
Apollo with a fore-right wind their swelling bark inspir'd.
The top-mast hoisted, milk-white sails on his round breast they put,
The mizens strooted with the gale, the ship her course dit cut
So swiftly that the parted waves against her ribs did roar;
Which, coming to the camp, they drew aloft the sandy shore;
Where, laid on stocks, each soldier kept his quarter as before.

1) Ars Poetica, 409.

472.

οἱ δὲ πανημέριοι μολπῇ θεὸν ἱλάσκοντο.

Cowperus ad vulgarem sermonem nimis accommodate:

Thenceforth the youths of the Achaian race
To song propitiatory gave the day.

491—492.

ἀλλὰ φθινύθεσκε φίλον κῆρ
ταῦθι μένων, ποθέεσκε δ' ἀυτήν τε πτόλεμόν τε.

Chapmano hic non contigit, ut simplicitatem et castitatem Homerici exemplaris assequeretur.

But kept close, and his lov'd heart pin'd, what fight and cries could yield
Thirsting at all parts to the host.

Popius sensum huius loci corrupit:

But wasting cares lay heavy on his mind:
In his black thoughts revenge and slaughter roll,
And scenes of blood rise dreadful in his soul.

Cowperus recte ad verbum:

though for battle, ardent, still
He panted, and the shout-resounding field.

509—510.

τόφρα δ' ἐπὶ Τρώεσσι τίθει κράτος, ὄφρ' ἂν' Ἀχαιοὶ
υἱὸν ἐμὸν τίσωσιν, ὀφέλλωσίν τέ ἑ τιμῇ.

Chapmanus periphrastice:

add strengh to the Trojans' side
By his side's weakness in his want; and see Troy amplified
In conquest, so much, and so long, till Greece may give again
The glory reft him, and the more illustrate the free reign
Of his wrong'd honour.

528—530.

ἦ, καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων·
ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἄνακτος
κρατὸς ἀπ' ἀθανάτοιο· μέγαν δ' ἐλέλιξεν Ὄλυμπον.

Hi quoque versus, quibus olim Phidias inflammatus opus illud immortale, Jovem dico Olympicum creavit, docent, praeclara ea indole praeditum fuisse **Chapmanum**, ut quasi sculptor singulas res perspicue delinearet ac depingeret:

He said; and his black eyebrows bent; above his deathless head
Th' ambrosian curls flow'd; great heaven shook.

Conferatur Milton (II, 352):

and by an oath,
That shook Heaven's whole circumference.

Popius nimis diffuse:

He spoke, and awful bends his sable brows;
Shakes his ambrosial curls, and gives the nod;
The stamp of fate, and sanction of the God:
High Heav'n with trembling the dread signal took,
And all Olympus to the centre shook.

Ieiune ac frigide hoc loco **Cowperus**:

He ceased, and under his dark brows the nod
Vouchsafed of confirmation. All around
The Sovereign's everlasting head his curls
Ambrosial shook, and the huge mountain reeled.

540.

δολομῆτα.

Popius feliciter:

Artful manager of heav'n.

Vocabulum Anglicum „*manager*" ludorum significat magistrum vel omnino eum qui institutionibus quibusdam lucri causa inceptis praeest.

551.

βοῶπις.

Hoc epitheton Iunoni proprium in lingua Anglica ad verbum reddi non potest. Circumscriptione ergo **Chapmanus** notionem illius vocabuli exprimere studens vertit:

with the cow's fair eyes

quod bono sensui repugnat. Melius, ut mihi videtur, in septimi libri loco illud adiectivum imitatus est:

that had her eyes so clear.

Neque vero assentiri possum Hooperi opinioni de priore loco sic iudicantis: „*Chapman has retained the original meaning of the word* βοῶπις, *and, I think, rightly. Oxen have beautiful eyes irrespective of their magnitude.*"

584.

δέπας ἀμφικύπελλον.

Chapmanus vitiose:

the double-handed cup.

ἀμφικύπελλον poculum est duplex, in medio arctum, superne et inferne eiusdem figurae et usus, ut Aristot. docet de hist. an. 9. 40.

LIBER SECVNDVS.

24—25.

οὐ χρὴ παννύχιον εὕδειν βουληφόρον ἄνδρα,
ᾧ λαοί τ' ἐπιτετράφαται καὶ τόσσα μέμηλεν.

Chapmanus simpliciter et Graeco exemplari accommodate:

A counsellor of state
Must not the whole night spend in sleep, to whom the people are
For guard committed, and whose life stands bound to so much care.

Popius verba „βουληφόρον ἄνδρα" circumscribens:

Ill fits a chief who mighty nations guides,
Directs in council and in war presides,
To whom its safety a whole nation owes,
To waste long nights in indolent repose.

48—49.

ἠὼς μέν ῥα θεὰ προσεβήσετο μακρὸν Ὄλυμπον
Ζηνὶ φόως ἐρέουσα καὶ ἄλλοις ἀθανάτοισιν.

Hic quoque locus docet, **Chapmanum** multo magis quam Popium habitum illum mythologicum — ut breviter ita dicam — poeseos Homericae servasse:

And now great heaven Goddess Aurora scal'd,
To Jove, and all Gods, bringing light.

Popius:

Now rosy morn ascends the court of Jove,
Lifts up her light, and opens day above.

56.

κλῦτε, φίλοι.

Popius periphrastice:

Friends and confed'rates! with attentive ear
Receive my words, and credit what you hear.

101.

Ἥφαιστος.

Chapmanus:

Mulciber.

Exspectabis hoc loco potius appellationem Graecam. Milton in „*Paradise Lost*“ (I, 738) eadem appellatione usus est, quod iure suo vituperat Ricardus Bentleius.

103.

ἀργειφόντῃ.

Chapmanus hanc Mercurii appellationem, analogiam vocabulorum „*parricide*,“ „*matricide*,“ „*homicide*,“ „*infanticide*“ spectans, felicissime per

'Argicides

expressit.

136—138.

αἱ δέ που ἡμέτεραί τ' ἄλοχοι καὶ νήπια τέκνα
εἵατ' ἐνὶ μεγάροις ποτιδέγμεναι· ἄμμι δὲ ἔργον
αὖτως ἀκράαντον, οὗ εἵνεκα δεῦρ' ἱκόμεσθα.

Popius:

Our weeping wives, our tender children call:
Love, duty, safety, summon us away,
'T is nature's voice and nature we obey.

Hi versus nullo modo Homerici vocari debent, nam quae Popius cumulare solet notionis illius incertae verba vel, ut cum philosophis dicam, abstracta, ut „*love*,“ „*duty*,“ „*safety*“ prorsus pugnant contra morem et cogitandi rationem Homeri. In tertio autem versu color quidam epigrammaticus Popio alioquin quoque adamatus cernitur.

209—210.

ὡς ὅτε κῦμα πολυφλοίσβοιο θαλάσσης
αἰθαλῷ μεγάλῳ βρέμεται, σμαραγεῖ δέ τε πόντος.

Simplicitas ac vis huius imaginis desideratur in diffusa **Popii** descriptione:

As when old Ocean roars
And heaves huge surges to the trembling shores:
The groaning banks are burst with bellowing sound,
The rocks remurmur, and the deeps rebound.
At length the tumult sinks, the noises cease,
And a still silence lulls the camp to peace.

Attamen negari nullo modo potest venustos hos versus esse et ita comparatos, ut summo poeta digni vocari possint.

Cowperus maiori simplicitate et verbis Graecis accommodatius:

As when a billow of the boisterous deep
Some broad beach dashes, and the ocean roars.

235.

Ἀχαιΐδες, οὐκέτ' Ἀχαιοί.

Chapmanus ad poetae voluntatem accedens:

Greekish girls, not Greeks, ye are!

In septimo libro eadem verba alio modo expressit:

But only threat'ning Greeks, not worthy Grecian names!

Popius Virgilianum illud:

„*O vere Phrygiae, neque enim Phryges*"

imitatus esse videtur:

Oh women of Achaia! men no more!

Apud **Cowperum** illius opprobrii vis valde attenuata est:

My Grecian sisters, soldiers named
Unfitly, of a sex too soft for war.

243.

ποιμένα λαῶν.

Chapmanus:

the people's Pastor

alioque loco eiusdem libri:

the people's Rector.

Substantiva „*pastor*" et „*rector*," cum singularem quandam significationem in quotidiana Anglorum vita habeant, male hoc loco poeta adhibuit.

254.

ποιμένι λαῶν.

Chapmanus:

General.

Invenitur hoc verbum etiam in Anglica Librorum Sacrorum Versione (I. Chron. XXVII, 34): „*And after Ahithophel was Jehoiada the son of Benaiah, and Abiathar: and the general of the king's army was Joab.*"

288.

Ἴλιον . . . εὐτείχεον.

Cowperus hoc adiectivum nimia circumscriptione usus sic reddit:

Ilium wall'd to heaven.

Similiter nos quoque cum licentia quadam poetica dicimus: „*himmelanstrebende*" vel „*himmelhohe Thürme.*"

391—392.

ὸν δέ κ' ἐγων ἀπάνευθε μάχης ἐθέλοντα νοήσω
μιμνάζειν παρὰ νηυσὶ κορωνίσιν.

Chapmanus:

But if I find one soldier take the chace,
Or stir from fight, or fight not still fix'd in his enemy's face,
Or hid a shipboard.

Hoc loco perspicuitatis causa circumscriptio necessaria est.

412.

αἰθέρι ναίων.

Chapmanus, ut decet veterem illam et, ut ita dicam, fabularem cogitationem, recte sic:

that, in that starry hall
Sitt'st.

Popius:

Who in the heav'n of heav'ns has fix'd thy throne.

Popius non apte, saltem quantum ego sentio, vocabulum „*heaven*" sibi delegit, quod cum nimis incertam notionem habeat, minime respondet veterum Graecorum cogitationi, secundum quam Olympus firmum ac stabile deorum domicilium est. Quid Popius sibi voluerit „αἰθέρα" vocibus „*heaven of heavens*" exprimens intelligi nequit.

471.

ἄγγεα.

Chapmanus:

the milk-maid's pail.

Puella illa vaccam mulgens valde quidem apta est ad regionem Batavam depingendam, sed caret patria in Homeri poematis.

529.

λινοθώρηξ.

Chapmanus verba Graeca quam maxime ad verba exprimere studens, versum efficit pedestri orationi magis convenientem quam poemati:

breast-plate made of linne.

540.

τῶν αὖθ' ἡγεμόνευ'

Chapmanus:

All these the Duke Alphenor led.

Qui Libros Sacros in linguam Anglicam transtulerunt, substantivum „*duke*“ adhibuerunt (Gen. XXXVI, 15): „*These were dukes of the sons of Esau: the sons of Eliphaz, the first-born sons of Esau; duke Teman, duke Omar, duke Zepho, duke Kenaz.*“

In versionibus Homericis ab Anglis factis interdum voces occurrunt tales: „*General,*“ „*Infantry*“ idque generis aliae quod iudex severus sane vituperabit. Ego tamen, cum interpreti in eligendis vocabulis paulo liberiores fines concedendos esse censeam, facio cum Popio hac de re sic iudicanti: „*The use of modern terms of war and government, such as platoon, campaign, junto or the like (into which some of Homer's translators have fallen) cannot be allowable, those only excepted, without which it is impossible to treat the subjects in any living language.*“ Sed cum omnino ab omnibus illis interpretibus haud raro in temporis ratione peccatum sit, tum minime ferendum est „*mortar*“ illud a Cowpero adhibitum. Hoc enim vocabulum cum machinam bellicam nostris demum temporibus inventam significet, nimio temporum intervallo ab aetate illa belli Troici disterminata est, quam ut sine magna offensione in versione Homerica legatur.

591—602.

οἵ δὲ Πύλον τ' ἐνέμοντο καὶ Ἀρήνην ἐρατεινήν
καὶ Θρύον Ἀλφειοῖο πόρον, καὶ εὔκτιτον Αἰπύ,
καὶ Κυπαρισσήεντα καὶ Ἀμφιγένειαν ἔναιον
καὶ Πτελεὸν καὶ Ἕλος καὶ Δώριον, ἔνθα τε μοῦσαι
ἀντόμεναι θάμυριν τὸν Θρήικα παῦσαν ἀοιδῆς,
Οἰχαλίηθεν ἰόντα παρ' Εὐρύτου Οἰχαλιῆος·
στεῦτο γὰρ εὐχόμενος νικησέμεν, εἴ περ ἂν αὐταί
μοῦσαι ἀείδοιεν, κοῦραι Διὸς αἰγιόχοιο·
αἱ δὲ χολωσάμεναι πηρὸν θέσαν, αὐτὰρ ἀοιδὴν
θεσπεσίην ἀφέλοντο καὶ ἐκλέλαθον κιθαριστύν·
τῶν αὖθ' ἡγεμόνευε Γερήνιος ἱππότα Νέστωρ,
τῷ δ' ἐνενήκοντα γλαφυραὶ νέες ἐστιχόωντο.

Chapmanus hos versus egregie vertit:

Who dwelt in Pylos's sandy soil, and Arene the fair,
In Thryon, near Alphaeus' flood, and Aepy full of air,

In Cyparisseus, Amphiyen, and little Pteleon,
The town where all the Iliots dwelt, and famous Doreon,
Where all the Muses, opposite, in strife of poesy,
To ancient Thamyris of Thrace, did use him cruelly,
(He coming from Eurytus' court, the wise Oechalian king,)
Because he proudly durst affirm, he could more sweetly sing
Than that Pierian race of Jove; who, angry with his vaunt,
Bereft his eyesight and his song, that did the ear enchant,
And of his skill to touch his harp disfurnished his hand.
All these, in ninety hollow keels, grave Nestor did command.

630.

μέλαινα νῆες.

Chapmanus:

Ships with ebon sails.

Chapmanus ut nigrum colorem velorum in descriptione sua premeret, vocabulum „*ebon*" translata significatione adhibuit. Similiter atque Shaksperius in „*Henry IV.*" (II, V, 5):

„*Rouse up revenge from ebon den.*"

In quinto Iliadis libro **Chapmanus:**

„*And black her ivory body grew*"

ubi verbum „*ivory,*" quo Veneris album corporis colorem depingeret, posuit. Chapmanus hoc verbum eligens demonstrat, quam subtiliter Homerum intellexerit.

632.

Νήριτον εἰνοσίφυλλον.

Popius:

Where high Neritos shakes his waving woods.

Popius in praefatione sua de epithetis Homericis compluribus ex vocibus compositis verba faciens verissime sic iudicat: „*Some that cannot be so turned as to preserve their full image by one or two words, may have justice done them by circumlocution; as the epithet* εἰνοσίφυλλος *to a mountain, would appear little or ridiculous translated literally „leaf-shaking," but affords a majestic idea in the periphrasis: The lofty mountain shakes his waving woods.*"

642.

οὐδ' ἄρ' ἔτ' αὐτὸς ἔην, θάνε δὲ ξανθὸς Μελέαγρος.

Facere non possum quin lectoris animum excitem, ut atten-

dat, quanta venustate et elegantia **Chapmanus** hunc locum in linguam suam transtulerit:

No more his royal self did live, no more his noble son
The golden Meleager now, their glasses all were run.

713.

ἕνδεκα νηῶν.

Chapmanus:

Thrice six ships.

Popius:

ten black ships.

Popius ad huius libri v. 748, ubi „δύω καὶ εἴκοσι νῆας" per „*twenty sail*" exprimit, haec adnotat: „*Eleven, and two and twenty sound but oddly in English verse, and a poem contracts a littleness by insisting on such trivial niceties.*

Cowperus ad verbum, ut solet:

eleven galleys.

773—779.

λαοὶ δὲ παρὰ ῥηγμῖνι θαλάσσης
δίσκοισιν τέρποντο καὶ αἰγανέῃσιν ἱέντες
τόξοισίν θ' · ἵπποι δὲ παρ' ἅρμασιν οἷσιν ἕκαστος,
λωτὸν ἐρεπτόμενοι ἐλεοθρεπτόν τε σέλινον,
ἕστασαν · ἅρματα δ' εὖ πεπυκασμένα κεῖτο ἀνάκτων
ἐν κλισίῃς. οἱ δ' ἀρχὸν ἀρηΐφιλον ποθέοντες
φοίτων ἔνθα καὶ ἔνθα κατὰ στρατόν, οὐδ' ἐμάχοντο.

Popius hoc loco parum spectavit quanta diligentia ab Homero singulae res descriptae sint:

His troops neglected on the sandy shore,
In empty air their sportive jav'lins throw,
Or whirl the disk, or bend an idle bow:
Unstain'd with blood his cover'd chariots stand;
Th' immortal coursers graze along the strand,
But the brave Chiefs th' inglorious life deplor'd,
And wand'ring o'er the camp, required their Lord.

Multo felicius **Cowperus:**

Meantime, along the margin of the deep,
His soldiers hurled the disk, or bent the bow,
Or to its mark dispatch'd the quivering lance.
Beside the chariots stood the unharness'd steeds
Cropping the lotus, or at leisure browzed

On celery mild, from watery freshes gleaned.
Beneath the shadow of the sheltering tent
The chariot stood, while they, the charioteers
Roam'd here and there the camp, their warlike lord
Regretting sad, and idle for his sake.

Atque omnino in talibus locis Cowperi indoles poetica maxime apparet.

LIBER TERTIUS.

141—142.

αὐτίκα δ' ἀργεννῇσι καλυψαμένη ὀθόνῃσιν
ὡρμᾶτ' ἐκ θαλάμοιο, τέρεν κατα δάκρυ χέουσα.

Chapmanus hoc loco Homerum suis additamentis auxit:

She hied,
Shadow'd her graces with white veils, and (though she took a pride
To set her thoughts at gaze, and see, in her clear beauty's flood,
What choice of glory swum to her yet tender womanhood)
Season'd with tears her joys to see more joys the more offence,
And that perfection could not flow from earthly excellence.

145—170.

αἶψα δ' ἔπειθ' ἵκανον ὅθι Σκαιαὶ πύλαι ἦσαν.
οἱ δ' ἀμφὶ Πρίαμον καὶ Πάνθοον ἠδὲ Θυμοίτην
Λάμπον τε Κλυτίον θ' Ἱκετάονά τ' ὄζον Ἄρηος,
Οὐκαλέγων τε καὶ Ἀντήνωρ, πεπνυμένω ἄμφω,
εἵατο δημογέροντες ἐπὶ Σκαιῇσι πύλῃσιν,
γήραϊ δὴ πολέμοιο πεπαυμένοι, ἀλλ' ἀγορηταί
ἐσθλοί, τεττίγεσσιν ἐοικότες, οἵ τε καθ' ὕλην
δενδρέῳ ἐφεζόμενοι ὄπα λειριόεσσαν ἱεῖσιν·
τοῖοι ἄρα Τρώων ἡγήτορες ἦντ' ἐπὶ πύργῳ.
οἱ δ' ὡς οὖν εἶδονθ' Ἑλένην ἐπὶ πύργον ἰοῦσαν,
ἦκα πρὸς ἀλλήλους ἔπεα πτερόεντ' ἀγόρευον.
„οὐ νέμεσις Τρῶας καὶ ἐυκνήμιδας Ἀχαιοὺς
τοιῇδ' ἀμφὶ γυναικὶ πολὺν χρόνον ἄλγεα πάσχειν·
αἰνῶς ἀθανάτῃσι θεῇς εἰς ὦπα ἔοικεν.
ἀλλὰ καὶ ὧς, τοίη περ ἐοῦσ', ἐν νηυσὶ νεέσθω,
μηδ' ἡμῖν τεκέεσσι τ' ὀπίσσω πῆμα λίποιτο·"
ὣς ἄρ' ἔφαν, Πρίαμος δ' Ἑλένην ἐκαλέσσατο φωνῇ.
„δεῦρο πάροιθ' ἐλθοῦσα, φίλον τέκος, ἵζευ ἐμεῖο,
ὄφρα ἴδῃ πρότερόν τε πόσιν πηούς τε φίλους τε.

οὔ τι μοι αἰτίη ἐσσι· θεοί νύ μοι αἴτιοί εἰσιν,
οἵ μοι ἐφώρμησαν πόλεμον πολύδακρυν Ἀχαιῶν· —
ὥς μοι καὶ τόνδ' ἄνδρα πελώριον ἐξονομήνῃς,
ὅς τις ὅδ' ἐστὶν Ἀχαιὸς ἀνὴρ ἠΰς τε μέγας τε.
ἤτοι μὲν κεφαλῇ καὶ μείζονες ἄλλοι ἔασιν·
καλὸν δ' οὔτω ἐγὼν οὔ πω ἴδον ὀφθαλμοῖσιν,
οὐδ' οὔτω γεραρόν· βασιλῆι γὰρ ἀνδρὶ ἔοικεν."

Hi versus, quibus quantam vim eximia Helenae pulchritudo in senes Troianos exercuerit, docetur, praeclare a **Chapmano** redditi sunt:

They reach'd the Scaean tow'rs,
Where Priam sat, to see the fight, with all his counsellors;
Panthous, Lampus, Clytius, and stout Hicetaon,
Thymoetes, wise Antenor, and profound Ucalegon;
All grave old men; and soldiers they had been, but for age
Now left the wars; yet counsellors they were exceeding sage.
And as in well grown woods, on trees, cold spiny grasshoppers
Sit chirping, and send voices out that scarce can pierce our ears
For softness, and their weak faint sounds; so, talking on the tow'r,
These seniors of the people sat; who when they saw the pow'r
Of beauty, in the queen, ascend, even those cold-spirited peers,
Those wise and almost wither'd men, found this heat in their years
That they were forc'd (though whispering) to say: „What man can blame
The Greeks and Trojans to endure, for so admir'd a dame,
So many miseries, and so long? In her sweet countenance shine
Looks like the Goddesses. And yet (though never so divine)
Before we boast, unjustly still, of her enforced prise,
And justly suffer for her sake, with all our progenies,
Labour and ruin, let her go; the profit of our land
Must pass the beauty." Thus, though these could bear so fit a hand
On their affections, yet, when all their gravest powers were us'd,
They could not choose but welcome her, and rather they accus'd
The Gods than beauty, for thus spake the most fam'd king of Troy:
„Come, loved daughter, sit by me, and take the worthy joy
Of thy first husband's sight, old friends, and princes near allied,
And name me some of these brave Greeks, so manly beautified.
Come, do not think, I lay the wars endur'd by us on thee,
The Gods have sent them, and the tears in which they swum to me.
Sit then, and name this goodly Greek, so tall, and broadly spread,
Who than the rest, that stand by him, is higher by the head;
The bravest man I ever saw, and most majestical,
His only presence makes me think him king amongst them all."

237.

καὶ πὺξ ἀγαθὸν.

Cowperus:

And one a box'er never foiled.

Substantivum „*boxer*“ parum accommodatum est gravitati sermonis Homerici.

277.

ἠέλιός θ' ὃς πάντ' ἐφορᾷς καὶ πάντ' ἐπακούεις.

Hoc quoque loco **Popius** mythologiam neglexit:

And you bright orb that roll
From east to west, and view from pole to pole.

396.

περικαλλέα δειρήν.

Ieiune **Cowperus:**

symmetry of neck.

Substantivum „*symmetry*“ architecti quidem dicendi mori convenit, poeta autem non metitur, sed singulas res describit et quasi depingit.

414—417.

„μή μ' ἔρεθε, σχετλίη, μὴ χωσαμένη σε μεθείω,
τὼς δέ σ' ἀπεχθήρω ὡς νῦν ἔκπαγλ' ἐφίλησα,
μέσσῳ δ' ἀμφοτέρων μητίσομαι ἔχθεα λυγρά,
Τρώων καὶ Δαναῶν, σὺ δέ κεν κακὸν οἶτον ὄληαι.“

Docet hic locus quantopere **Popio** quam antithesin vocant figura adamata fuerit.

Obey the pow'r from whom thy glories rise:
Should Venus leave thee, ev'ry charm must fly,
Fade from thy cheek, and languish in thy eye.
Cease to provoke me lest I make thee more
The world's aversion, than their love before;
Now the bright prize for which mankind engage,
Than the sad victim of the public rage.

CORRIGENDA.

Pag. 7. lege *mother-wit* pro *mother — wit.*
„ 8. „ *malevolent gnomes* pro *malevolentg nomes.*
„ 11. „ *Guilelmus* pro *Guilielmus.*
„ 14. „ *autem* pro *antem.*
„ 15. „ *is the first* pro *in the first.*
Pag. 26. lege *summam artem* pro *summa martem.*
„ 31. „ *previously* pro *preciously.*
„ 37. „ *Greek* pro *Greck.*
„ 37. „ *fear* pro *sear.*
„ 41 „ *and* pro *anh.*
Pag. 47. lege ὁ pro ὑ.

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